जातकमाला।

स्वगुणातिशयोदितैर्यशोभि-
र्जगदावर्जनदृष्टशक्तियोगः।

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Foreword

It gives me much delight to get this occasion of writing a short foreword to the present edition of Ratnas'ekharasuri's Sirisirivalakaha undertaken by my pupil Vadilal Jivabhai Chokshi, B A (Hons) I was eagerly waiting for such an occasion for a long time ever since I began teaching *Ardha-Magadhi in the Gujarat College in 1923* Mr Chokshi has made a very appropriate selection as the book is one of the most important books in the story literature in Ardha-Magadhi of the Jainas, and if the present edition receives a warm reception at the hands of the college-students and the general public, as it is expected to do, not only the editor will look upon his efforts as amply rewarded, but the students and scholars will get a sort of confidence and stimulus to do vigorous critical and original work in Ardha-Magadhi which is a keen necessity of the day on account of several reasons

The Yasovijayji Jaina Granthamala, the Āgamodaya Samiti, the Ātmananda Jaina Sabha, the Sanatana Jaina Granthamala the Arhatamataprabhākara Karyalaya and many other institutions have done and are doing an invaluable service to the spread and popularity of the *Jaina Literature and Philosophy in* Ardha-magadhi and Sanskrit The editions brought out by these institutions have generally been authorita-

tive, correct and reliable. They have been, no doubt, of considerable help to scholars and students trained in the modern western methods of criticism and scholarship who by the use of these editions get their ground prepared for doing further work of exploring the vast field and doing research-work therein. The number of Jaina students and scholars trained in the western method is gradually increasing and side by side with it, it is natural that the appetite for critical apparatus should also be on the increase. Editions based on a critical examination of the Manuscript-material available and furnished with scholarly and critical notes and introduction are expected to quench the appetite, and it is no doubt a welcome feature that people have turned their attention now in that direction.

The present volume will have, I hope, its second edition more critical and scholarly as the editor expresses it in the preface, and it will be quite justified and reasonable on my part to expect a school of critical editors opened by Mr. Chokshi and his circle of friends in Ahmedabad doing a great service to the Sacred Literature of the Jainas in the modern critical way.

Gujrat College
AHMEDABAD.
June 1933.

K. V. Abhyankar,
Professor of Sanskrit &
Ardha-Māgadhi.

SUPPLEMENTARY PREFACE

(To Part II)

The following materials have been utilised in the edition of this book.

क—MS belonging to the Jnanavimalasuri Bhandar, Cambay It is written on paper, 35 leaves with 16 lines of about 50 aksaras (letters) each, with a blank space of about 1 sq inch in the middle of each leaf It is dated Samvat 1511 (=1454 A D), Bhadrapada month. No further information is given in the Ms It is probably the oldest Ms which fact is well supported by the use of what is called *padimātrā* (!) e.g for हेमचंद्रेण it reads हमचाद्रण Our author Ratnasekhara died in Samvat 1407-1408 and this Ms is dated Samvat 1511 which means that it must have been written a century after the death of the author But it is not so legibly and correctly written Many letters are stained and displaced and certain letters are written for others e g च for त, हि for इ etc There are many incorrect readings which will be

found noted in the foot-notes. It, however, seems to have been copied by an ignorant copyist from a very correct and authentic copy because though there are many bad mistakes, it often gives readings which are quite correct, plausible and purely Prakrit, e.g. वल्लह, दिउंलीआ, सुरलोयसुद-भावो, खणंमि संतो, सुहियाइ, सक्कारकयाइ, etc. It has sometimes very peculiar readings also e.g. पउणाइ, जालविणी, पुणहिलयं, सुकणयाइं etc. The insertion of the word चक्केसरि in St. 528 is quite redundant. It also omits two verses viz. Sts. 588 and 720 of our edition. Certain words such as सकुडुंबो (St. 708), कुणइ (St. 743) are also omitted. For double न्न it reads *anuswāra* (·) on the previous letter followed by single न e.g. चिंतवइ for चिन्नवइ. For म् also it often reads *anusvāra* (·) e.g. संमाणं for सम्माणं. In it the fullstop lines and nos. of verses have been coloured with some red chalk. (The purpose of doing so in old MSs. evidently appears to be to enable the readers to at once mark out the endings and nos. of verses at a mere glance).

ख—MS. belonging to the Nitivijayaji (Dādā) Bhandār also of Cambay. It is a modern copy written on paper, 46 leaves with 14 lines of about 42 *akṣara* each. It bears date Saṁvat 1742 (=1685 A.D.), Māghasirṣa, Sudi, 5. It is a fairly well-written copy showing signs of being the work

of a *pandit* who possessed good knowledge of Prakrit Thus it gives correct readings such as जिणकारणि etc. and it has not omitted a single word or verse as in the case of MS ख In it fullstop lines and nos of verses are written in red ink and the rest in black

I received both the MSs क and ख through the kindness of Sheth Kasturbhai Amarchand, of Cambay, who readily offered them to me for use.

आ० स०—The printed text of the Āgamodaya Samiti, Surat It seems it has not taken notice of MSs of the type क which gives many correct Prakrit forms. Its attitude sometimes appears to be towards Sanskritism i e. instead of certain pure Pk. forms it has preferred those which resemble Sk. forms e g दिवुव्व (for दिउव्व), वग्घइ (for वग्गइ) ढिकरिया (for ढिउलीया), उदर (for उयर) etc. As it has been prepared after the consultation of many MSs it has been able to give certain readings which are not found either in क or ख or both e.g तुम (St 508) It has, however, inserted many unwarranted words e.g तहिं (St 731), जइ (St 747) It has given निप्फल a correct Pk. form (In क, ख it is read as निष्फल the only Sanskritised form in them) For य it generally reads अ throughout

As expressed by Prof Abhyankar in the fore-

word and by me in the preface, I have been able to go carefully through the MSs. क, ख for the preparation of this part II and I have hurriedly gone through some more MSs at the above-mentioned two Bhandāras of Cambay Hence the necessity of this 'Supplementary Preface' to Part II

I must also tender here my sincere thanks to my friend Mr. B G Dave B Sc (Ist class) who helped me in various ways at the time of Part I as well as Part II, but whose name I forgot to mention in the preface at the time of Part I

I should also thank Messrs Ramnik P. Kothari & Co, who readily undertook the publication work of this edition of Part II with a feeling of friendship. My thanks are also due to Manilal Chhaganlal, the manager of the Viravijaya Printing Press who did the work of printing this edition quickly and efficiently.

Jain Society,
C/o Lalbhai Ambalal's bungalow,
No 26, Sitānivās,
Ahmedabad, 5th June, 1933

V J Chokshi *B A* (Hons),
Sometime Dakshina Fellow,
Gujarat College,
Ahmedabad



Preface.

A word of explanation is necessary for undertaking the present edition of Ratnaśekharasūri's Sirisirivālakahā. It is prescribed by the University of Bombay as a text-book in Ardha-Māgadhi for the First Year Arts examination. The whole of the book contains 1342 stanzas in all, but in the present volume there are edited only 380 Sts.-Sts.378 to 757, which form the portion prescribed for the F. Y. A. Examination of 1934. The idea of editing this book was entertained by me at the suggestion of my revered prof. K. V. Abhyankar, under whom I passed the two most important and golden years of my college career, to whom I owe all my learning and scholarship, and who has always borne towards me fatherly love and affection by giving me invaluable help and instructions from time to time. It was under him that I learnt the most invaluable lessons of life. The most important qualities in him that attracted me most were his sincerity, fatherly affection towards his pupils, simplicity of life,

and the capacity to take infinite pains which is, as somebody has said the first and the most important quality in a genius' In him I have found an ideal Professor who has always seen his welfare in the welfare of his students—a very high ideal which only few Professors can achieve Hence it is that I take this opportunity, in this short preface, of paying my homage to my worthy *Guru* by bending down my head to him in veneration But the less said the better Therefore, apart from this digression which can not be helped, I shall come to the subject proper

Although I entertained the idea of editing this book long ago, I was not able to commence the work soon on account of various distractions and difficulties It was however, a few months before, that I began the work in right earnest The chief aim with which I undertook the work was to enable the University students to get copies of it, there being very few copies of it (published some years ago by the Āgamodaya Samiti Surat) available in the market Another consideration which goaded me to do the work was the wide spread popularity and importance of the book in the Jaina world, and the unparalleled greatness of the subject with which it

deals. It discusses the topic of the *Navapada* by giving us in beautiful, lucid, and simple Prākrit verse, the *life-story of king Shripāla* and his queen Mayanasundari, which the Jainas always cherish in their hearts, especially in the days of the *Āyambila Oil Festivals*, and which has enabled the Jainas for ages to-gether to accomplish their spiritual welfare. It is the story of king Shripāla that has created a very high respect for the *Navapada* in the minds of the people; and it is the same story that has purged the hearts of many of their several impurities by exhorting them to practise the *Āyambila* penance with great fondness and delight giving up all attachment to sweetness and taste. There was a third consideration also viz. to make this book useful to persons interested in the study of Ardha-Māgadhi and the Jaina Literature.

It is with these considerations in view that the work of editing this volume has been undertaken. The text has been based mainly upon the printed text of the Āgamodaya Samiti edition, which is the most trustworthy being edited by the reverend Jaina Āchārya Shree Sāgarānandasūrishwarji who has earned for himself the title of 'Āgamoddhāraka' by his editing almost all the Āgamas of the Jainas and many

other important books which would hardly have been possible without his great learning and scholarship On account of want of time at my disposal and various other considerations I have not been able to go through the various Manuscripts which are available at some Bhandaras ' and Upashrayas However, I intend to do this at a later date But in this volume I have given an exhaustive introduction, having collected all available and useful information about the author, his works his date, his *Gachchha*, his predecessors and his pupils e c I have traced the origin of the story literature of the Jainas and have explained the purpose etc of the author in writing it For the benefit of the students I have given also a brief summary of the portion prescribed from the story and at the end of the introduction I have instituted a comparison between Sirivalakaha and Kummaputta so that the students might have a comparative study of the two books. Over and above the introduction I have given a word for word English translation of the text, and full explanatory, critical, and grammatical notes in English—which is a special feature of this book One more special feature is the illustration of the *Siddhachakra or the Navapada*

which is given somewhere else in this book In the beginning there has also been given a short foreword by Prof K V Abhyankar for which I am greatly indebted to him Here I must also express my gratefulness to Sjt. Mohanlal Dalichand Desai B A L L B Advocate who has furnished me with some valuable information about the author, his works, and predecessors etc My thanks are also due to Divanbahadur K H Dhruva who helped me in understanding the metres that are discussed at the end of the introduction

For purposes of translation and notes there was taken at several places the help of the अवचूरि (i e the commentary) published in the Āgamodaya Samiti Edition, the name of its author being not definitely known In his 'Upodghata in the Āgamodaya Samiti Edition, however, the reverend Ācharya Sagaranandasuriji says that 'there is a belief that the अवचूरि is written by Shree Kshmakalyanaka ('श्री क्षमाकल्याणकैर्विहितेति प्रघोष ")' Some help has also been received for certain explanations and notes from some Jaina Sadhus and friends My thanks are also due to Messrs B G Parekh, S A. Kapadia and Sarabhai Nawab who helped me in making fair copies of my original notes and trans-

lation, in examining proofs, and in procuring certain books of reference, which rendered me an invaluable help in making the book ready in time

I am also thankful to the Jaina journalist Chimanlal Nathalal Shah *alias* Shreekanta who is the manager of the Vira S'asana Printing Press which is under the patronship of the Virasamaj the well-known Jaina institution of Ahmedabad, for doing the work of printing quickly and efficiently I should also say, before closing this preface that in spite of all the care being taken there might have remained some mistakes for which the readers would, I hope, forgive the editor and correct them sympathetically In the end let me say that my labour will be fully rewarded, if the readers are enabled to understand, grasp and appreciate the story with the help of the introduction translation and notes and are inspired to cherish in their hearts great love and adoration for the Desire-yielding Tree—*Kalpataru* of the Navapada'

V J Chokshi

June 1, 1933

Introduction

1 The story of Shripāla occupies a very important and prominent place in the *Story Literature* of the Jainas It is looked upon with such great reverence and sacredness by them that it has become en shrined in the hearts of all the Jainas-young and old, from very ancient times Its popularity and greatness can be seen from the zeal and devo tion with which they read—in the days of the *Āyambila Olis*—and translate into action the useful spiritual lessons which they learn from *the Rāsa of King Shripala* or Shripala Charitra, composed by the great Upadhyāyas Vinayavijayaji & Yasovijayaji and based on our author Ratnasekharasūri's Sirisirivalakaha, the very text that is edited in this volume. Its greatness can also be seen from the fact that our author puts it in the mouth of the Great Sage Gautamaswami, the first *Ganadhara* of Lord Mahavira, who reveals it to the well known Jaina King Shrenika who was an ardent adherent of Jainism. This is done, evidently, not only to create an atmosphere of antiquity

The importance of the story

round the story, but to convey home to the readers the supreme greatness and importance of the topic with which it deals, implying that even such a great sage as Gutamaswāmi himself testified to it by emphasizing it to his devout follower king Shrenika

The topic of the Navapada

2 But what is that great topic which makes the story also so great? It is the *Navapada* the most sacred and significant expression in Jainism, which gives in brief the sum and substance of the whole of the Jaina Religion It connotes the nine most important *Padas or Dignities* in Jainism consisting of *Panchaparameshthi* (the Five High Souls)—viz the Arihanta (or the Tirthankara or the Jina), the Siddha, the Āchārya, the Upadhyaya and the Sadhu—and the *Four-fold Religion* consisting of सम्यग्दर्शन, सम्यग्ज्ञान, सम्यक्चारित्र and तप i. e. Right Faith, Right Knowledge, Right Character and Penance. (All these Nine Dignities are fully explained in notes on St 1.) The *Panchaparameshthi* are regarded as the प्रवर्तकs (i e. the establishers or founders), the संचालकs (i. e. governers) and प्रचारकs (i. e. the propagators) of the various doctrines and principles of Jainism such as the Jivavichāra, the Nine Tattvas, the Karma

Theory and the well-known Syadvāda of the Jainas etc which create in the hearts of the people a love for the *Four-fold Religion* mentioned above The Arihantas are the प्रवर्तकs, the Ãcharyas are the सचालकs and the Sadhus are the प्रचारकs Cultivating a true and firm Faith (श्रद्धा) in the Nine Dignities by understanding them properly by studying their *gunas* or qualities etc is an indispensable thing to those who want to attain Perfection and reach Liberation Once a firm Faith is created in them and in the words and scriptures propounded by them, the '*jiva*' obtains what is known as *Bodhibija or Samyaktva* i e Enlightenment It is said in the नवतत्वप्रकरण verses 51, 52—

"जीवाइनवपयत्थे, जो जाणइ तस्स होइ सम्मत्त ।
भावेण सद्दहतो, अयाणमाणेऽवि सम्मत्त ॥
सव्वाइ जिणेसरभासियाइ वयणाइ नन्नहा हुति ।
इइ बुद्धी जस्समणे, सम्मत्त निच्चल तस्स ॥"

The three main classes of the 'jivas'

3 To enable and help the people of this world in obtaining this *Samyaktva or Bodhibija*, thus making it easy for them to traverse the path of spiritual welfare without any hindrance and reach Liberation was one of the most important things that the Jaina Teachers or Ãcharyas of old wanted to accomplish. For achieving this purpose, they

thought it necessary to adopt different methods of imparting knowledge to different 'jivas' or souls according to their capacities of grasping and understanding things. Hence they divided the souls into three main classes viz. श्रद्धानुसारी or those who put complete faith in their preceptors and their preachings and always act according to their advice, (2) तर्कानुसारी or those who put faith in their preceptors and their preachings after giving a full scope to their powers of reflection and reasoning, and (3) चरितानुसारी or those who come to acquire Faith by reading stories and lives of great persons. We find even to-day that all the souls of the world fall under one or the other of these three main classes

The origin of the story literature of the Jainas

4 As for the Shraddhanusaris, the Ācharyas had no anxiety, for they always have an inborn belief in the Nine Dignities etc As for the Tarkanusaris, they (i e, the Ācharyas) have always paid proper attention to them for whom they have composed important Sūtras and various other religious books which expound the principles of fundamental truth and discuss the questions which enable the soul to understand the true nature of this

worldy life, the greatness of *Ahismā Dharma* (non-injury to any of the six kinds of living organisms) consisting of renunciation and asceticism, the nature of Karma which binds the soul and makes it wander in this miserable wordly existence, and the way in which its complete Destruction can be brought about—thus enabling the soul to get itself completely released from the bondage of Karma and reach Final Beatitude. Fully understanding and following these principles, the Tarkānusāris are enabled to accomplish their spiritual welfare. They are thus the most intelligent and best of the 'jivas,' if a firm Faith be cultivated in them, and that is the reason why even to-day we find that the Jaina Preachers-Sādhus always give a due importance to them in the first half of their daily sermons in which they propound the principles expounded by the Āchāryas of old. Their number is, however, greatly limited the Shraddhānusāris being met with in the world in a greater number than the Tarkānusāris. But the number of the Charitānusāris is still greater, because the vast majority of humanity are always guided in their actions by hearing and reading stories and lives of great persons whose examples they always follow. Bearing this

in mind and wishing to do good to the vast majority of humanity at large, the Jaina Āchāryas of old attached greater importance to them and adopted the method of writing stories and lives of great persons which they call *charitas, kathās, or kathānakas, and ākhyānas* etc. and to-day also we find that the Jaina Sādhus reserve the latter half of their sermons for telling such *stories or kathānakas* composed by the Āchāryas of old and in expounding them in order to impart religious teaching and knowledge to the common mass at large who hear the stories with great attention and interest. The voluminous *Story Literature* that the Āchāryas of old have produced is rich both in literary and didactic qualities, a special feature of which is the high emotions and sentiments with which they are laden and the infallibility of their appeal to the hearts of the readers and hearers.

The place of Sirivālakahā in the story literature of the Jainas

5. As we have said in the beginning Ratnas'ekharasūri's Sirisirivālakahā or *Akkhayana*, as it is called by Gautamaswāmi, occupies a very important and prominent place in this *Story Literature* of the

equally important *kathās* in Jainism such as the Story of Varadatta and Gunamanjari, the Story of Abhayakumāra, the Story of Ilāchiputra, the Story of Kurmāputra etc., but this is in a way 'a pet story of the Jainas'. It is because of the greatness of the topic with which it deals. As the poet himself says, through the mouth of Gautamaswāmi who says to king Shrenika to whom he reveals the story, in verse 36—

"तो भणइ मुणी निसुणसु, नरवर ! अक्खाणयं इमं रम्मं ।
सिरिसिद्धचक्कमाहप्पसुंदरं परमचुज्जकरं ॥"

"Then the sage said:—oh, king ! hear this beautiful story which is *charming on account of the greatness of the Siddhchakra*, and which excites great wonder (in our hearts)." The greatness and importance of the story is also due to the literary and didactic qualities which it possesses.

study it in the same light. The author himself reveals his purpose of writing the story in the very first verse of the book where he says:—

"अरिहाइनवपयाइं, झाइत्ता हिअयकमलमज्झंमि ।
सिरिसिद्धचक्कमाहप्पमुत्तमं किंपि जंपेमि ॥"

Having contemplated in the lotus-like heart the *Nine Dignities* such as the Arhat etc., *I shall speak a little about the most elevated greatness of the Siddhachakra (or The Circle of the Sacred Ones).*" While reading the story it also appears that the author wants to lay a greater stress on *Bhāva* or extremely pure mental condition and *Āyambila Penance*. A stress has also been laid on the effect of Karma also. Moreover, by writing this story the author wants to show the superiority of the Jaina Religion over the S'aiva and other religions, just as the Mahābhārata stories show the superiority of the Brahmanic Religion over other religions.

The greatness of the *Navapada*.

7. The greatness of the *Navapada* has been emphasized in striking words by Gautamaswāmi, the narrator of the story himself in verses 16 to 34 which are briefly summarized

on pages 30 and 40 of the notes. It is again further emphasized by the Sage Munichanda before King Shripāla and his queen Madanasundarî in Sts. 190 to 194, 206 to 225 and 238 to 242. What does he say? 'He says that the propitiation of the *Siddhachakra* formed by the *Nine Dignities* is the only faultless and sinless remedy for removing all the pains, miseries and diseases of this world. It is the root-cause of all our happiness of this as well as the next world. In short, it is the *One Supreme Thing* which constitutes the very essence of the whole of the Jaina Religion. As the author says in St. 192:—

"एएहिं नवपएहिं, रहिअं अन्नं न अत्थि परमत्थं ।
एएसुच्चिअ जिणसासणस्स सव्वस्स अवयारो ॥"

Hence it is due to the power of the propitiation of the *Navapada* that many a soul were enabled to be emancipated in the past, are enabled at present and will be enabled to be so in future, and thus obtain the lordship of all the three worlds by their attaining to the position of a Tirthankara or a Siddha. The *Navapada* is thus a Desire-yielding Tree which fulfils the desires of the minds of those who propitiate it. It is said to be the very

essence of the Tenth Pûrva called *Vidyānuvāda* and it has the power, if it is well propitiated, to enable us to accomplish the eight great *Siddhis* or supernatural powers such as *Animā* (or the power of becoming as small as an atom), *Laghimā* (or the power of assuming excessive lightness at will etc) He who propitiates it with pure meditation accompanied with penance accomplishes large destruction of Karma But there is no wonder, says the poet, that by the propitiation of the *Siddhachakra* all the great *Siddhis* etc. are accomplished, because by worshipping it is obtained even Moksha or Final Beatitude Hence it is that the poet says in verse 210 —

एय च परमतत्तं परमरहस्सं च परममत च ।
परमत्थं परमपयं, पन्नत्त परमपुरिसेहिं ॥'

'This (i e the *Siddhachakra* has been declared by the Tirthankaras (lit Supreme Beings) to be the *Greatest Truth (Tattva) the Greatest Secret, the Greatest Spell the Greatest Thing and the Greatest Pada*' But stop and reflect Can each and every kind of man propitiate the Siddhachakra and achieve all these things ? 'No', says the poet Only that man can do so who is possessed of forgiveness, self-control and freedom from passions. He

alone can become the worshipper of the *Sidda chakra*, while a man who is possessed of opposite qualities becomes its insultor or *Virādhaka* as he is called Hence he who wants to be a true worshipper of the *Siddhachakra*, whether a monk or a householder, should make his mind totally free from passions and should observe pure celibacy and character, because he who worships it with an impure mind, though its propitiator, instead of bringing to himself his desired object and happiness, undoubtedly brings him misfortune But if a person propitiates it with a pure mind and if any wicked person thinks of doing anything wrong to him, that wicked person, instead of doing so, brings wrong to himself Hence a person wishing to do good to himself should worship the *Siddhachakra* with a pure and delightful mind, keeping pure celibacy together with practising the penance of Āyambila fasts and observing proper religious rites If he will do so with a pure mental condition, he will get all the prosperities even of gods and excellent human beings. Even formidable diseases such as indigestion, consumption, fever, fistula, gout, will never come to him and if they have come to him before he propitiated the *Siddhachakra* they

will at once be destroyed. Moreover, by worshipping the *Siddhachakra* he will suffer no misfortune such as slavery, servitude, having no art, having impaired or defective organs of sense, blindness, a degraded body, a degraded family etc In the case of a woman the misfortune of being no iked by her husband, being a poison maid, a whore, a widow, a barren woman, a woman bearing a dead child etc will never come to her In short such is the greatness of the Navapada or the Siddhachakra that by worshipping it the 'jivas' are always able to fulfil the desired objects of their minds, and there is no doubt about that

Again such is the greatness of the *Navapada*, says the poet further, that by its propitiation all the evils such as wicked planets, demons, ghosts and witches etc of those high souls who are possessed of a pure mental condition, disappear at once Moreover, by the propitiation of the *Navapada* all the dangers from water, fire, serpents, and beasts of prey, the pains from poison and calamities such as excessive rain, drought etc and diseases such as plague etc. which bring death to the bipeds and quadrupeds—all these do not remain in the world Moreover, even barren women get

sons, even the children of *nindus* (i.e. women bearing dead children) become alive and play with joy, the defects of the stomach disappear and all other kinds of misfortune perish. Thus such is the elevated greatness of the *Siddhachakra or Navapada* upon which the author has based his whole story.

The author, his name, date, *Gachchha*, predecessors and pupils etc

8. As regards the author, it is a matter of great pleasure that we have not to take the special trouble of going to any external source for information about his name or date as is often the case with regard to many Sanskrit poets like Kālidāsa and others. The author himself has given us definite information about his name and date etc. in Sts. 1340, 1341 where he says:—

" सिरिवज्रसेणगणहरपट्टपहूहेमतिलयसूरीणं ।
सीसेहिं रयणसेहरसूरीहिं इमा हु संकलिया ॥
तस्सीसहेमचंदेण माहुणा विक्कमस्स वरिसम्मि ।
चउद्दसअट्ठावीसे लिहिया गुरुभत्तिकलिएण ॥

From this internal evidence we come to know that the name of the author is Ratnas'ekharasûri and that he flourished in the fourteenth century A. D., as it is stated that

he composed Sirivālakahā in Saṁvat 1428 i.e. 1362 A. D.

Moreover, Ratnas'ekhara here states himself as the pupil of Vajrasena and Hematilaka and as we shall see later on, it is clearly stated in the last verse of our author's गुणस्थानकक्रमारोहसवृत्ति that Ratnas'ekhara was the pupil of Vajrasena and a successor of Hematilaka who was the *Pattadhara*-successor of Vajrasena. Our author here calls himself the pupil of both Vajrasena and Hematilaka only in order to show his respect for the latter, but as a matter of fact, he was the pupil of Vajrasena and a successor of Hematilaka. [The compound सरिवज्रसेणगणहरपट्टपहुहेमतिलयसूरीण is solved by the commentator of Sirivālakahā as follows — "श्री वज्रसेनगणधराणां-श्रीवज्रसेनसूरीणां पट्टस्य-प्रभवस्वामिनो ये हेमतिलकसूरयस्तेषां (शिष्यैः श्रीरत्नशेखर सूरिभिः) "; thus making Ratnas'ekharasūri the pupil of Hematilakasūri. But from the facts stated above, this appears to be a wrong solution. The correct way of solving the compound is :—श्री वज्रसेनगणधरश्च (तस्य) पट्टप्रभु-हेमतिलकश्च तेषाम् i. e. तयोः (शिष्यैः श्री रत्नशेखरसूरिभिः)—and this solution is quite in keeping with the explanation given above.]

From this internal evidence we also come to know that he had a pupil named Hemachandra This much is the important information that we get from our text. There are many other external sources also from which we get some more useful and more definite information.

In his work गुरुगुणषट्त्रिंशिकावृत्ति, * our author Ratnas'ekharasûri gives his प्रशस्ति as under:—

" श्रीमद् वृहद्गच्छपयोजहंसः।
समस्तवादीन्द्रशिरोवतंसः।
प्रज्ञापराभूत सुरेन्द्रसूरि।
जीयाज्जगत्यां गुरुदेवसूरिः ॥ १ ॥
तद्गच्छे स्वच्छमनाः समजनि जयशेखरो गुरु श्रीमान्।
तत्पट्टगगनभानु सूरिः श्रीवज्रसेनाह्वः ॥ २ ॥
तत्पट्टनायकाः श्रीहेमतिलकसूरयस्तदादेशात्।
श्रीरत्नशेखराख्यः, शिष्यो लिखति स्म विवृतिमिमाम् ॥३॥

Here the मूलपुरुष-देवसूरि i.e. वादिदेवसूरि is mentioned, and the *Gachchha* is stated to be the वृहद्गच्छ

As for the *Brhad Gachchha* some explanation is necessary. It is a *S'akhā* or branch of the *Mūla Tapāgachchha* and takes its origin from the famous Vadi Devasûri who defeated

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* His works are discussed on P. 23. of the introduction.

the Digambara disputant by name Kumudachandra in the royal council of Siddharāja Jayasinha of Gujarat in Saṁvat 1181 † He was the pupil of Munichandra the 40eth *Pattadhara* of the *Mula Tapagachchha*. He was born in Saṁvat 1143, took *Diksha* in 1152, became Ācharya in 1174 and died in 1226 He composed a book called Syadvādaratnakara which gave birth to चतुर्विंशतिसूरिशाखा * or बृहद्गच्छ which got its name from the big number of 24 Āchāryas that were instituted by Vādi Devasûri He also converted 35000 families to Jainism and enlightened King Ālhadana of Nagpur From all this, his great glory also, his चतुर्विंशतिसूरिशाखा came to be known as *Bṛhad Gachchha*. Thus the author gives his *Gachchha* to be बृहद्गच्छ which later on came to be known as *Nāgapuriya or Nāgori Tapā Gachchha* The connection between these two *Gachchhas* can be understood from the following version

† Cf Prabhavākacharitra 21 95 —

" चन्द्राष्टशिववर्षेऽत्र वैशाखे पूर्णिमादिने ।
आहूतौ वादिशालायां तौ वादिप्रतिवादिनौ ॥"

* For their names see Sjt Mohanlal Dalichand Desai's Gujarati work " Jaina Gurjara Poets " Part II 7.

Padmaprabhasûri, the pupil and successor of Vādi Devasûri, with the Permission of his preceptor went to the city of Nāgor in Saṁvat 1177 and practised hard and difficult penance there and having preached religion to Ālhādana, the king of that city, made him a Jaina and the king being pleased gave him the name 'Nāgapuriya Tapā Shree Padmaprabhasûri.' But though he was given this name by the king, no *Nāgapuriya Tapā Gachchha* as such came into existence in the time of Vādi Devasûri. It was later in the time of Pārshvachandrasûri in the 16th century that he (i. e. Pārshvachandrasûri) described himself to be the successor in the list of the Bṛhad Gachchha Pattāvali and his Gachchha was popularly called *Pāyachanda Gachchha* while those Gachchhavālas give their Gachchha's name to be Nāgapuriya (coming, as we have seen, from Nāgpur—Nāgor of Mārwad) Tapā Gachchha. This fact is corroborated by the following lines of Chandrakirtisûri, who belonged to the same Gachchha of Pārshvachandrasûri mentioned before, which are taken from the प्रशस्ति of his commentary on Rājas'ekharasûri's Prākrit Chhanda Kos'a:—

"वर्षैः चतुः सप्ततियुक्तरुद्रशतै ११७४ र्गतैरथ विक्रमार्कात् ।
वादीन्द्रमुख्यो गुरुदेवसूरिः सूरींश्चतुर्विंशतिमभ्यषिंचत् ॥

तेषां च यो दीपकशास्त्रकर्ता पद्मप्रभः सूरिवरो बभूव ।
यदीय शाखा प्रथिता क्रमेण ख्याता क्षितौ नागपुरी तपेति॥"

Thus our author Ratnase'kharasûri belonged to the Bṛhad Gachchha which Gachchha later on came to be known as Nāgori Tapā Gachchha.

As regards the Guru—preceptor and other predecessors of Ratnas'ekharasūri we have already got some information from the प्रशस्तिs of his works Sirisirivālakahā and गुरुगुणषट्त्रिंशिकावृत्ति already quoted before where he describes himself as the pupil of Vajrasenasûri and he became a successor of Hematilakasûri who was the Pattadhara-successor of Vajrasenasūri who became Āchārya in Samvat 1354, as can be seen from the following genealogy quoted from the book 'श्रीमन्नागपुरीय तपागच्छनी पट्टावली' (published by Shree Jaina Yuvaka Mandal Office & Library, Shamala's Pole, Ahmedabad)

40. Munichandrasûri	The 40eth *Pattadhara of the Mûla Tapāgachchha Pattāvali*.
41. Vadi Devasûri	The मूलपुरुष or the first Āchārya in the *Nāgapuriya Tapāgachchha Pattavali*,

42. Padmaprabhasûri	Author of भुवनदीपक composed in Saṁvat 1221.
43. Prasannachandrasûri	
44. Gunasamudrasûri	
45. Jayas'ekharasûri	Became Āchārya in Saṁvat 1301.
46. Vajrasenasûri	Became Āchārya in Saṁvat 1354.
47. Hematilakasûri	
48. Ratnas'ekharasûri	

That our author Ratnas'ekharasûri, the 48th *Pattadhara* in the Nāgapuriya Tapā-Gachchha *Pattāvali* was the pupil of Vajrasenasûri, and that he became a successor of Hematilakasûri becomes much more definite from the following 3 passages taken from his own works संबोहसत्तरि (संबोधसप्तति), गुणस्थानक्रमारोह and लघुक्षेत्रसमासस्वोपज्ञवृत्ति respectively.

(1) The last *ga'hā* of संबोहसत्तरि is:—

" संवेगमणो संबोहसत्तरिं जो पढेइ भव्वजीवो ।
सिरिजयसेहरठाणं सो लहइ नत्थि संदेहो ॥ "

" पक्षे स्वगुरोर्नाम सूचितं श्री जयशेखर इति । अर्थान्नागपुरीय तपागच्छाधिराज श्री जयशेखरसूरेः पट्टस्थः श्रीरत्नशेखरसूरिरिमां संबोधसप्ततिं चकार ॥ यदुक्तम् ।

श्रीमन्नागपुरीयाह्व तपोगणकजारुणाः ।
ज्ञानपीयूषपूर्णांगाः सूरीन्द्रा जयशेखराः ॥ १ ॥
तेषां पत्कजमधुपाः सूरयो रत्नशेखराः ।
सारं सूत्रात्समुद्धृत्य चक्रुः संबोधसप्ततिम् ॥ २ ॥

Hence जयशेखर was गुरु but in fact was प्रगुरु (गुरु's गुरु), because in the प्रशस्ति[3] of सिरिवालकहा, गुणस्थानकक्रमारोहसवृत्ति, गुरुगुणषट्त्रिंशिका, (see p. 24) the author clearly refers to वज्रसेन as his गुरु

(2) In गुणस्थानकक्रमारोहसवृत्ति the last verse is —

" इत्युद्धृतो गुणस्थानरत्नराशिः श्रुतार्णवात् ।
पूर्वर्षिसूक्तिनावैव रत्नशेखरसूरिभि ॥ १३५ ॥

Here रत्नशेखरसूरि's name is merely given but further particulars are given in his own commentary thereon as under —

कैःकृतः ?— रत्नशेखरसूरिभि —बृहद्गच्छीयश्रीवज्रसेनसूरिशिष्यैः श्री हेमतिलकसूरिपट्टप्रतिष्ठितैः श्रीरत्नशेखरसूरिभिः स्वपरोपकाराय प्रकरणरूपतया प्रकटितइत्यर्थः ॥ १३५ ॥

Here रत्नशेखरसूरि definitely refers to himself as the pupil of वज्रसेनसूरि and a successor of हेमतिलकसूरि who was the *Pattadhara*—successor of वज्रसेनसूरि. This fact is further co-

rroborated by the following remark of Shrimad Sāgarānandsûrishvaraji in his उपोद्घात to the Āgamodaya Samiti Edition:—

"वज्रसेनसूरिपट्टपूर्वाचलप्रभाकराणां श्रीहेमतिलकसूरीणामन्तिषदः श्रीमन्तोरत्नशेखरसूरयः"

(3) In the मंगलाचरण of लघुक्षेत्रसमासवृत्ति the author says:—

"श्री वज्रसेनगुरवो जीयासुर्हेमतिलकगुरवश्च चिन्तामणिरिव यन्नामसंस्मृतिर्दिशति मेऽभिमतम् ।
इतिकृतदेवगुरुस्मृतिर्धैर्ययत्नादल्पबुद्धिनाऽपि मया ।
स्वकृतक्षेत्रसमासस्य लिख्यते विवरणं किञ्चित् ॥

Here Vajrasena and Hematilaka both are *referred to and* क्षेत्रसमास *is his own work and* the विवरण thereon is written by him.

In *152 gathā* of क्षेत्रसमासमूल, viz. 'वीरं जयसेहरपयपइट्ठिअं पणमिऊण सुगुरुं च ।' जयशेखर who was his प्रगुरु is referred to. The last verse of the मूल is —

"सूरीहिं जं रयणसेहरनामएहिं, अप्पत्थमेवरइअं नरखित्तविक्खं।
संसोहिअं पयरणं सुअणे हि लोए, पावेउ तं कुसलरंगमई पसिद्धिम्॥

wherein the author gives his name Ratnas'ekhara and in the last verse of the commentary he also gives his name as the commentator as under:—

"इति कतिचिद् द्वीपोदधिविचारलेशस्य विवरणं सूरि. ।
श्री रत्नशेखराख्यः शास्त्रादुद्धृत्य लिखति स्म ॥"

All this discussion leads us to the following final conclusion:—

Ratnasekharasuri flourished in the 14th century and was the successor of Hematilakasûri and the pupil of Vajrasenasuri who was the pupil and successor of Jayas'ekharasûri of Bṛhad Gachchha which Gachchha later came to be known as Nāgori Tapā Gachchha, and that he i e रत्नशेखर had a pupil named Hemachandra who made a copy of Ratnas'ekhara's original composition of Sirivalakaha.

The life of the author

9 Further information about the life of the author can be had from Sjt. Mohanlal Dalichand Desai's Guj work 'Jaina Gurjara Poets" Part II P 759. From that we come to know that Ratnasekharasuri was born in Saṁvat 1372 and took Diksha (became a Jaina monk) in Saṁvat 1385 at the age of 13 He became an Ăcharya in Saṁvat 1400 and the Ăcharya-Pada was given to him in the city of Bilada. He was also given the title of *Mithyāndhakāranabhomani* He converted 1000 families to Jainism In Saṁvat 1407, he enlightened by his preaching the Emperor Phirozshah Takhalakha who was on the throne of Delhi, soon after which he died.

10. The important information about the works of Ratnas'ekharasuri has been obtained from Sjt. Mohanlal Dalichand Desai's 'History of Jaina Literature' in Guj. Para 648. He has composed several important books as follows:—

The works of the author.

1. Sirivālakahā (Shripālacharitra) in Prakrit in Samvat 1428 (the first copy was made by his pupil Hemachandra).

2 Chhandakos'a (छंदकोश) in Prakrit wherin several well-known Prakrit metres have been treated with their characteristics and formations and treatment of *ganas* and *mātrās* etc, (A commentary in Sanskrit on this work has been written by Chandrakirtisûri of Vikram 17th century who was a pupil in the *Succession List* of the author. (Vide Buhler's Reports 4 No. 75, and Peterson Reports 5, page 193).

3 Gunasthānakakramāroha (गुणस्थानकक्रमारोह) with a commentary (सद्वृत्तिः) in Samvat 1447 (vide Buhler Reports 8 No. 376, Velankar's Catalogue No. 1783 published by Jaina Ātmānanda Sabhā Bhāvanagar, Pandit Hiralal Hansraaj Jamnagar, and Deochand Lalbhai Pustakoddhāra Fund No. 38 of Surat)

गुणस्थानक are the gradations or Stages leading to Salvation They are 14 in number as treated in the Jaina Karmic Philosophy and they are dealt with in this work in Sanskrit verses with Sanskrit commentary thereon

4 *Gurugunasat–trins'ika* (गुरुगुणषट्त्रिंशिका) which treats of 36 *gunas* of a गुरु in Prakrit *gathas*, on which the author has written his commentary This work is published by the Jaina Ātmanand Sabha No 37.

5 *Sambohasattari* (संबोहसत्तरी i e संबोध सप्तति) which is a collection of 70 *gathas* or verses in Prakrit which with the commentary of गुणविनय is published by the Jaina Ātmanand Sabha No 53

6 *Laghukshetrasamasa with Svopagnavivarana* (लघुक्षेत्रसमास-स्वोपज्ञविवरणसहित) treats in short the cosmology according to the Jainas based on Malayagiri s commentary (Published by the Jaina Ātmananda Sabha of Bhavnagar No 46, the original with Gujarati translation published in Prakaranaratnakara Part IV by Bhimsi Manek, Buria Building Pydhoni Bombay, vide Velankar's Catalogue of Royal Asiatic Society Bombay's Mss Nos 1592 & 1593, Buhler's Report 2 No 402

7 *Siddhachakrayantroddhāra* (सिद्धचक्रयन्त्रोद्धार) which is unpublished and is in a Ms form in the *Pustakbhandar* of Chunnji, Benares This, it appears, relates to the यंत्र in respect of the सिद्धचक्र dealt with in Sirivalakahā.

11 Before closing this topic of the author and his works etc one more important point remains to be made clear There have been two Ratnas'ekharasuris—one our author about whom we have already discussed everything, and one the 52nd *Pattadhara* in the *Mûla Tapā-gachchha Pattāvali*, who flourished in the 16th century, who was the successor and pupil of Munisundarasuri the 51st Pattadhara in the *Mûla Tapāgachchha Pattavali*, who possessed the title of *Balasaraswati*, who lived as an Āchārya from Samvat 1502 to 1517 and who was also the author of several works such as श्राद्धप्रतिक्रमणवृत्ति (Samvat 1496) श्राद्धविधिसवृत्ति (Samvat 1506) आचारप्रदीप (Samvat 1516 लघुक्षेत्रसमास etc It should be remembered that *our author Ratnas ekharasūri, who was a pupil of Vajrasenasūri of Nāgori Tapāgachchha and*

Two Ratnas'ekharasuris

was a pupil of Munisundarasūri of the Mûla Tapagachchha and who flourished in the 16th century.

Our author the first originator of the story

12. So far as is known to the editor, nobody has been able to trace the story of Shripāla to any other original source and in point of time Ratnasekharasuri's Sirivālakahā is the earliest story about Shripāla. If that is true, our author can be said to be the first originator of the story. This inference is supported by the author's description of the *Siddhachakrayantroddhār*, by giving which he saved the Siddhachakrayantra from oblivion. Therefore, most probably Ratnasekharasūri's Sirivālakaha is the first and earliest composition on the life and history of King Shripāla, and it has become the direct or indirect source of so many Sanskrit and Gujarati works which are composed even upto the 19th century.

Sanskrit compositions

13. The following are the Sanskrit compositions of the story of Shripāla.

(1)Satyarāja Gani the pupil of Gunasamudrasûri the pupil of Gunasāgarasûri of *Purnimā gachchha* composed Shripalacharitra in Sanskrit

from Prakrit Sirivālakahā in Saṁvat 1514 (Manuscript in Kaira *Bhandār*).

(2) Dharmasundarsûri *alias* Siddhasûri wrote श्रीपालनाटकगतरसवर्तीवर्णन in Saṁvat 1531. This betokens that there was a *Shripālanataka*.

(3) Labdhisāgarasûri of *Vrdhhatapāgachchha* composed Shripālakathā in Sanskrit in Saṁvat 1557. (Refer to page 741 of the Jaina Gurjara Poets Part II No. 57 लब्धिसागर.)

(4) Gnānavimalasûri of Tapāgachchha composed Shripālacharitra on the basis of Gujarati Shripālarāsa composed by the Upādhyāyas Vinayavijayaji & Yas'ovijayaji in Saṁvat 173-.

(5) Kshamākalyāna of *Kharatargachchha* wrote Shripālacharitra-vyakhyā in Saṁvat 1869 which may be the commentary added to Prakrit Sirivālakahā of Ratnas'ekhar as published by Devachand Lalbhai Pustakoddhara Fund No. 66.

(6) *Apabhrans'a Composition*: Sinhasena *alias* Raidhu composed Shripālacharitra in Apabhrans'a in Vikrama 16th century.

Gujarati Compositions

14. The following are the Gujarati compositions of the story. There are a number of them a detailed list whereof has been gathered from Sjt. Mohanlal Dalichand Desai's 'Jaina Gurjara Poets,' Part I & II.

Part I. P. 58. (1) Gnānasāgara composed Siddhachakrarasa–Shripālrasa in Samvat 1531.

Part I. P. 101 (2) Labdhisāgara has composed Shripalarāsa in Samvat 1557, but it is incorrect In fact he has written Shripalakatha in Sanskrit in Samvat 1557 as already stated.

(3) In Samvat 1651 Vadichandra (a Digambara) has written Shripālakyanakatha in imitation of the Swetambara katha

Part II P 17 (4) Vinayavijayaji & Yas'ovijayaji composed Shripālarāsa‡in Samvat 1738

Part II P	73	(5)	Gnanasagara	„	„	„*	1726
„	„ 86	(6)	Jinaharsa	„	„	„	1740
„	„ 88	(7)	„	„	„	„ (shorter)	1742
„	„ 128	(8)	Manavijaya	„	„	„	1702
„	„ 192	(9)	Meruvijya	„	„	„	1722
„	„ 251	(10)	Lakshmivijaya	„	Mayanasundari rasa	„	1727
„	255	(11)	Udayavijaya	„	Shripālarāsa	„	1728

‡ Based upon our author's Sirivalakahā

* „ „ „ stand for composed, Shripālarāsa and in Samvat, respectively.

„ „294(12) Mānikyasāgara „ „ „ 1732
or
his pupil Gnānasāgara
„ „359 (13)Harakha-chanda Sādhu „ Shri-pālacharitra „ 1740
„ „567(14) Jinavijaya „ Shri-pālacharitrarāsa „ 1791

Over and above this there are three more Gujarati compositions in Vikram 19th century.

(15) Lalchandra of *Kharataragachchha* composed Shripālarāsa in Saṁvat 1837 at Ajimganja.

Rupamuni of *Lonkāgachchha* composed Shripālachopai in Saṁvat 1856 at Ajimganja.

(17) Udayasoma of *Laghutapāgachchha* composed Shripālarāsa in Saṁvat 1898.

15. The brief outlines of the story of King Shripāla, as given by our author Ratnas'ekharasûri, are as follows.

The story

In the country named Magadha where originated the Tirtha of Lord Mahāvira, there was a city named Rājagṛha where ruled the well-known Jaina King Shrenika. He had a chief queen named Nandā who had an excellent son named Abhayakumāra. He had also a second wife named Chillanā who had the eldest son named Asogachachanda (i. e. Kūnika) and

other two sons named Halla and Vihalla He had many other queens such as Dharmi etc. and many other clever sons

Once upon a time Lord Māhavira, who was moving upon the surface of the earth on on his religious journeys arrived at a city, situated in the vicinity of Rajagrha For the spiritual benefit of the people of Rajagrha he sent the sage Gautama his first *Ganadhara*, to that city (i e to Rajagrha) Having heard of Gautama's arrival, all the people of Rajagrha, including the king, forthwith came to the garden with all their grandeur, and having bowed down to him they took their proper seats

Then the Reverend Sage Gautama, in a voice as profound as the sea preached to them the nature of true religion and the greatness of the meditation on the *Siddhachakra* formed by the Nine Dignities or Navapada worshipping which, he said, a man obtains real happiness like King Shripala

After this brief introduction, the poet comes to his story proper King Shrenika asks Gautamswami as to who was this King Shripala and how did he obtain real happiness, by

they were entrusted by the king to the two preceptors Sivabhuti and Subuddhi who were proficient in the Saiva and the Jaina doctrines respectively Surasundari learnt various sciences and arts But 'as is the preceptor, so is the pupil' Hence as her preceptor was a heretic she also turned out to be so and became puffed up with pride Mayanasundari also learnt all the arts and sciences, and she was so trained by her preceptor who was proficient in the Jaina Doctrine, that she also became well-versed in it and came to acquire the virtues of pure discrimination, decorum etc blessed with the gift of religion As her teacher was possessed of intellect, tranquility, and self-restraint, she also came to acquire those virtues.

Gradually both, Surasundari and Mayanasundari attained to youth Surasundari was, then, asked by her father to choose her own husband and selected Aridamana the son of Damitari, the King of Ujjaini Mayanasundari was also asked to choose her own husband. But she who had acquired pure discrimination by her study of the essence of the thoughts and the words of the Jina, and who was

possessed of the virtue of modesty did not speak, and, therefore, being asked again by the king she, having smiled a little, said: "Oh father! is it proper that you, who are endowed with discrimination, ask me this question? (It is not proper,) because noble-born girls do not say such things as 'let this be my husband.' But to them, he who is given to them by their parents, is indeed! welcome. Still, however, here in the question of giving a husband or wife, even parents are merely an instrumental or apparent cause and not an efficient one; because generally the union between souls as husband and wife is already decided by our actions of previous births. Whatever *karma*, good or bad, is accumulated by a *jiva* at a particular time, that karma of his comes into effect at another particular time as if tied down with a string.

she was born in his house on account of the merit of good deeds practised by her in her previous birth and hence it was that she was experiencing all those pleasures From that day the king became her greatest enemy because she believed that anything, *good or bad*, was done to her by her karma and did not believe that anything was done by the king—her father who, he thought, was thus belittled by her She was, therefore, married to a prince of the lepers, and Mayaṇā with a delightful mind, while going with Umbara, that prince of the lepers, was not at *all* dejected at heart. But as good luck would have it, this Umbara was none else, but prince Shripala, the son of king Sinharaha and his wife Kamalaprabhā who, after the death of her husband deserted his kingdom with her two years' child Shripala, on account of the fear of Ajitasena, her husband's brother, who later on usurped his brother's kingdom, and in the favourable company of a multitude of lepers, went to Ujjaini and passed her days there bringing her son up to youth by means of the wealth obtained by selling her ornaments But unfortunately her son was at this time attacked with the disease of leprosy, and therefore she having entrusted her son to

some neighbour went *to the city of* Kosambi for getting the medicine of the disease of her son from a physician there who, as somebody told her, was well-versed in curing all the eighteen varieties of the disease of leprosy, and having learnt there that he had gone on a pilgrimage, she waited for him there in Kosambi for a few days. In the meanwhile she came to know from a Jaina ascetic there (who was possessed of '*avadhi*' knowledge) that her son was *taken* by *that multitude of the lepers* and was made their king. And that now he had become the husband of Mayanasundari, the daughter of the king of Mālavā. He also further told her that his disease was also now completely cured on account of the power of propitiation of the Navapada the greatness of which they came to know from a Jaina Muni named Munichanda, who knew very well Mayanā who was *greatly devoted to the feet of the* Jina and who told him all her account. The sage also, in order to remove the pain of Mayanā and to cure the disease of her husband, showed them the *Anavadya*—the faultless (i. e. sinless) remedy of propitiating the *Siddhachakra*. They carried out the words of the sage, and to the wonder of all Shripāla regained his *original*

beauty and form Rupasundari her brother Punnapala, Kamalaprabha, king Prajaplaa and all came to know this and there was a great praise about Mayana that she was a great *Satee* Prajapala, Mayana s father, repented for the mistake that he had committed and took his daughter Manyanasundari and his son in law Shripala to his palace *with great celebrations*, honoured them by giving them much wealth etc and Shripala with his wife and mother Kamalaprabha, stayed there in his kingdom enjoying all kinds of pleasures and happiness

Now in the meanwhile it so happened that on a certain day, while the prince Shri pala with his retinue was moving in the city of Ujjaini like a prince of gods, a certain villager asked a citizen who that prince was and the latter replied that he was the son in-law of the king (Prajapala) Hearing this prince Shripala was greatly dejected at heart because he did not like that he should be known by the name of *his father in law* because it is said in the *Nitis'astra* that those persons are the best who become famous by their own merits those who become famous by the name of their father are of the middle type those who become famous by the name of their mother are low

and those who become famous by the name of their father-in-law are the lowest of all'. He, therefore, returned home with a pale face, his mother asked him the reason of his dejection, he explained the same to her and having persuaded his wife and his mother he decided to go to foreign countries in order to earn wealth and strength for regaining the kingdom of his father Sinharaha. He started at an auspicious moment, wandered at various places and after some time came to a forest where underneath a beautiful Champaka tree he saw a certain *Sādhaka* and helped him in accomplishing the *Vidyā* given to him by his preceptor. In return that *Sādhaka* gave him two medicinal herbs *Jalatārini and Paras'athkhanivārini*—one which enabled a man to go safely through water, and one which enabled a man to evade the weapons of the enemy respectively. Then the *Sādhaka* took him to the declivity of a mountain where he helped certain mineralogists in accomplishing the gold-producing liquid. They thanked him much and offered him gold, and though he was indifferent to the taking of it, they tied some of it to the skirt of his garment. Then the prince moving through various places gradually came to the city of Broach where

he bought clothes, ornaments and weapons etc. by selling that gold.

Now in the city of Kosambi there lived a very rich merchant named Dhavala who had come to the city of Broach accompanied by merchants and even though he made a very big profit there he was intent upon going to a distant shore on account of the covetousness of wealth, and therefore, for that purpose he made ready 400 ships. Then in an auspicious moment Dhavala embarked on those ships but they did dot move in spite of the sailors' trying to do so. Then Dhavala got down, went into the city and asked a *sikottari* (a female evil spirit) the reason of the ships' not moving and he was told that they were stopped by a god and would move only if a man possessed of thirty two auspicious marks on the body were given in oblation

great search succeeded in finding out Shripāla to be exactly such a man as they required. Dhavala again obtained the permission of the king and sent his soldiers to capture him. They tried to do so but on hearing the roaring noise prduced by the prince, they ran away. The army sent by the king, being impelled by Dhavala, was also defeated by the prince in no time. Further for the summary of the Sts. edited in this volume see Appendix I.

Form, style and author of Sirivālakahā compared with those of Kummāputta.

16. The form and style of the story are like those of epic poetry and remind us of Mahābhārata and such other stories. Its diction is simple, lucid and easy to grasp, and adds to the beauty of the story. The author has woven his story in such a beautiful and charming manner that the interest of the reader is sustained throughout from beginning upto the end. The language that he has used in composing most of his verses is simple and reminds us of the verses of Anantahansa's Kummāputta. However, the excellent literary and didactic qualities which Ratnas'ekhara's Sirivālakahā possesses are not to be met with in Kummāputta. Though the verses are simple and easy

in both, yet the richness of imagination, thought and expression which are found in Sirivālakahā are rarely to be seen in Kummāputta Again Sirivālakahā is rich both in *quality and quantity*, whereas it is not so in the case of Kummāputta which lacks, more or less, in both. Moreover, the author of Kummāputta does not appear to be so great a scholar and a voluminous writer as the author of Sirivālakahā. In originality also Ratnas'ekhara far more surpasses Anantahansa, for so far as it is known upto now Sirivālakahā appears to be the original composition of Ratnas'ekhara, whereas Anantahansa has borrowed his story from S'ubhavardhana's version of Kummāputta which is a commentary in Sanskrit on the original source *Ṛṣimandala* of Dharmaghoṣa (St. 125). A comparison of other works composed by both also leads us to the same conclusion that the author of Sirivālakahā is far more original, voluminous and scholarly than the author of Kummāputta.

The literary and special features of Sirivalakhā which are absent in Kummāputta

17. The *scholarship and learning of Ratnas'ekharasûri* are also seen from the various literary and special features that are found in Sirivālakahā itself. They are as follows.

(1) In it the author has made a very happy and successful use of various *Alankāras* or figures of speech such as व्यतिरेक (St. 32), उत्प्रेक्षा (Sts. 38 to 40), अतिशयोक्ति (Sts. 42, 43), श्लेष (Sts. 38, 44, 178), अर्थान्तरन्यास (St. 77), रूपक (St. 103), व्याजस्तुति (Sts. 115, 116) etc.* In Kummāputta we hardly meet with such *Alankāras* and such a happy and successful use of them.

(2) The author has also made a happy use of a number of Des'i words which occur here and there in the text. In Kummāputta also we do meet with some Des'i words but not in such a great number.

(3) Another feature of Sirivālakahā is the use of various technical terms such as चउवुद्धि, पंचविहं अभिगमणं, पंचविहं पमायं, अट्ठारसदोस, पनरससमेये सिद्ध, सिद्धानंतचउक्क, कम्मभूमि, दुवालसंगघरं, तवोकम्मं, कुंडलविदलाइं, एगासत्ता, दुविहोनिओ, कालत्तयं, गइचउक्कं, पचेव अत्थिकाया, दव्वछक्कं, अट्ठेव कम्माइं, नवतत्ताइं, दसविहो धम्मो, 'मूलुत्तरपयडीओ, कम्मट्ठिइं, कम्मविवागं, बंध, उदय, उदीरणा, सत्ता, 'अट्ठमहासिद्धि, ईईओ, अट्ठारसआई कुट्ठस्स, ससिचारपाण, etc. which show

* All these *Alankāras* are fully explained in the notes on Sts wherein they occur.

the great learning and scholarship of the author, and his mastery over the Jaina Philosophy. *

(4) A fourth feature is the introduction of the sermons through the mouth of Gautam swāmi, Munichanda and other sages which feature is found in Kummāputta also with equal success and effect

(5) The fifth feature is the use of difficult stanzas at random in the text, which contain the descriptions of countries and cities the description of the marriage ceremony of Surasundari, the prayer song to Lord Ṛṣbha by Mayanasundari, etc In Kummaputta we get one or two such descriptions but they are not so remarkable

(6) The sixth more important and highly creditable feature is the description of the *Recitation Rite* of the *Siddhachakrayantra* (Sts 196 to 206), which, as the author says, has been extracted from the *Tenth Pûrva* called *Vidyanuvada*, and thus saved from oblivion §

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* These various terms require fairly long explanations and they are given in the notes on the Sts wherein they occur

§ For further details on the Siddhachakrayantra and its Recitation Rite refer to the notes on Sts 196 to 206

(7) The seventh feature is the Apabhrans'a verses (Sts. 73, 76, etc.) which contain the solution of the riddle which the two princesses Surasundari and Mayanasundari were asked by their father King Prajāpāla to solve, and so on. In Kummāputta also two such Apabhrans'a verses are used which give the description of the birth festival of Kummāputta. But in this respect also, the verses used in the former appear to be of a superior quality than those used in the latter from a literary point of view because in the former the dialect is the pure Apabhrans'a dialect whereas in the latter though the stanzas appear to be written in Apahbhrans'a they resemble old Gujarati, as Diwānbahādura K. H. Dhruva also holds.

(8) The eighth feature is the frequent use of grammatical forms like णियमाउच्छिवअ which is explained in notes on St. 20 and the mastery of the author over various grammatical peculiarities.

(9) The ninth feature is the use of certain pure Sanskrit words and phrases, which we term *Sanskritism*. Throughout the whole text it appears that the writer of this Prakrit book

has also got a mastery over Sanskrit and is well acquainted with the relation between Sanskrit and Prakrit Dialects.

(10) The tenth feature is the use of various सुभाषितs or good sayings which are collected and given at the end of this edition

(11) The eleventh and the last feature is the metre that is used in the text The general metre running through the whole text is the same as that which is used in Kummaputta also viz the आर्या metre which consists of 30 and 27, *Mātrās* or syllabic instants in the first two and the last two *Pādas* respectively, there being 4 *Pādas* in all (For a further detailed explanation on आर्या metre refer to वृत्तरत्नाकर) In addition to this Ratnasekhara has made use of some other metres also e g the पादाकुल metre which is used in the description of the marriage ceremony of Surasundari It consists of 4 *Pādas* each *Pāda* containing 16 syllabic instants, the last letter of each, which is a determinant, being always necessarily long, and there being *stress* (भार) on the 1st, 5th, 9th and 13th syllabic instants In Guj this पादाकुल metre is more popularly, known as 'ચોપઇ' Besides, there is also used in the prayer song to

Lord Rsabha by Mayanasun lari the पज्झटिका metre which is often met with in Prakrit Literature It consists of 4 *Pādas*, each *Pāda* containing 16 syllabic instants, there being *stress* on the 3rd, 6th, 11th and 14th syllabic instants These are very good singable metres and can be appreciated by those who know the science of music

Superiority of Sirivalakahā over Kummaputta

18 From all this our discussion it appears that in literary qualities Kummāputta is quite meagre and inferior when compared to Sirivalakaha In didactic qualities, also, Sirivalakaha surpasses Kummaputta because the appeal made by the former is far more greater than that made by the latter. No doubt, Kummaputta has succeeded in laying stress on *Bhava* or the extremely pure mental condition which is also emphasized in Sirivalakaha But in the latter, *Bhava* is not the main thing that the author wants to emphasize, but it is the greatness and importance of the *Navapada* in emphasizing which he has achieved a far greater success than Anantahansa has done in emphasizing *Bhava* Thus in conclusion we can say that Ratanasekhara's Sirivalakahā far surpasses Anantahansa's Kummaputta both in literary and didactic qualities

and this is but quite natural because the author of the former far surpasses the author of the latter.

19. Here ends the introduction and the edition is now ready to be put in the hands of the public. But before doing so, the editor would like to wish, after Ratnasekharasūri, that as long as the sea and the mountain Meru are upon this world and as long as the sun and the moon shine in heaven let this story as well as its readers prosper.

A good wish.

NAGAJIBHUDER'S POLE, MANDVI'S POLE, AHMEDABAD

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सिरिसिरिवालकहा ।

विईयभाओ

गाहा ३७८-७१७

॥ ॐ अर्हम् नमः ॥

सिरिरयणसेहरसूरिर्हि संकलिया सिरिसिरिवालकहा

निईयभाओ–गाहा ३७८–७५७.

इओ य–

कोसबीनयरीए धवलो नामेण वाणिओ अत्थि ।
सो बहुधणु त्ति लोए कुबेरनामेण विक्खाओ ॥३७८॥

बहुरणयकोडिगाहिअकयाणगो णेगवाणिउत्तेहिं ।
सहिओ सो सत्थवई भरुयच्छे आगओ अत्थि ॥३७९॥

जाओ य तत्थ लाहो पवरो सो तहवि दव्वलोहेणं ।
परकूलगमणपउगो पउणई बहुजाणवत्ताइं ॥३८०॥

मज्झिमजुगो एगो सोलसवरकूवएहिं कयसोहो ।
चत्तारि य लहुजुगा चहुंचहुंकूवेहिं परिकलिया ॥३८१॥

वडसफरपवहणाणं एगसयं वेडियाणमट्ठसयं ।
चउरासी दोणाण चउसट्ठी वेगडाण च ॥३८२॥

सिल्लाणं चउप्पन्ना आवत्ताण च तह य पचासा ।
पणतीस च खुरप्पा एवं सयपंच बोहित्था ॥३८३॥

गहिऊण निवाएस भरिया विविहेहिं ते कयाणेहिं ।
नाखुपइमालिमेहिं अहिट्ठिया वाणिउत्तेहिं ॥३८४॥

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१ क कोडिकणय २ क परोव ३ क वहंयवि ४ क पउणाई ५ क कय ६ आ० स० चउ चउ ७ आ० स० वेडियाण अट्ठसयं.

मरजीवएहिं गब्भिल्लएहिं सुल्लासएहिं खेलेहिं ।
सुंकाणिएहिं सयय कयजालवणीविहिविसेसो ॥३८५॥
नाणविहसत्थविहत्थहत्थसुहडाण दससहस्सेहिं ।
धवलस्स सेवगेहिं रक्खिज्जंता पयत्तेणं ॥३८६॥
बहुचमरछत्तसिकिरियचडवरमउडविहिअसिंगारा ।
सिढदोरसारनंगरपंक्खरभेरीहिं कयसोहा ॥३८७॥
जलसंवलइंधणसगहेण ते पूरिऊण सुमुहुत्ते ।
धवलो य सपरिवारो चडिओ चालावए जाव ॥३८८॥
ताव बलीसु वि दिज्जंतयासु वज्जंततारतूरेसुं ।
निज्जामएहिं पोआ चालिज्जंता वि न चलंति ॥३८९॥
तत्तो सो संजाओ धवलो चिंताइ तीइ कालमुहो ।
उत्तरिय गओ नयरिं पुच्छइ सीकोत्तरिं चेगं ॥३९०॥
सा कहइ देवयाथंभियाइं एयाइं जाणवत्ताइं ।
बत्तीसमुलक्खणनरबलीइ दिन्नाइ चलंति ॥३९१॥
तत्तो धवलो सुमहग्घवत्थुभिट्टाइ तोसिऊण निवं ।
विन्नवइ देव ! एगं बलिकज्जे दिज्जउ नरं मे ॥३९२॥
रन्ना भणियं जो को वि होइ वयदेसिओ अणाहो य ।
त गिण्ह जहिच्छाए अन्नो पुण नो गहेयव्वो ॥३९३॥

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१ क कयजालविणीविहिं विसेसा २ क पेखर ३ क एगं ४ क जाणवत्ता ५ क बलोइ दिन्नाइं ६ क विनवइ. ७ क जहच्छाए.

तत्तो धवलस्स भडा जाव गवेसंति तारिसं पुरिसं ।
ता सिरिपालो कुमरो विदेसिओ जाणिओ तेहिं ॥३९४॥
बत्तीसलक्खणधरो कहिओ धवलस्स तेहिं पुरिसेहिं ।
धवलेण पुणो रायाएसो गहिओ य तग्गहणे ॥३९५॥
सो सिरिपालो चउहट्टयंमि लीलाइ संनिविट्ठो वि ।
धवलभडेहिं उब्भडसत्थेहिं झत्ति अक्खित्तो ॥३९६॥
रे रे तुरिअं चल्लसु रुट्ठो तुह अज्ज धवलसत्थवई ।
तं देवयाबलीए दिज्जसि मा कहसि नो कहिअं ॥३९७॥
कुमरेणुत्तं रे रे देह बलि तेण धवलपसुगा वि ।
पंचाणणेण कत्थ वि किं केण वि दिज्जए हु बली ? ॥३९८॥
तत्तो पयडंति भडा किं पि बलं जाव ताव कुमरकयं ।
सोऊण सीहनायं गोमाउगणुव्व ते नट्ठा ॥३९९॥
धवलस्स पेरिएणं रन्ना वि हु पेसियं नियं सिन्नं ।
तं पि हु कुमरेण कयं हयप्पयावं खणद्धेणं ॥४००॥
धवलाएसेण भडा नरवइसिन्नेण संजुया कुमरं ।
वेढंति निपंतीहिं मायाबीयं व रेहाहिं ॥४०१॥
धवलो भणेइ रे रे एयं इत्थेव सत्थछिन्नतणुं ।
देहबलिं जेणं मा संतुस्सइ देवया अज्ज ॥४०२॥
ताण भडाणं सरसिल्लभल्लखग्गाइआ न लग्गंति ।
कुमरसरीरंमि जहा महोसहीणं पभावुत्ति ॥४०३॥
कुमरेण पुणो तेसिं केसिं पि हु केसकन्ननासाओ ।
छुणियाउ निअसरेहिं कयगाइ न जीवियं हरियं ॥४०४॥

तं पासिऊण धवलो चिंतइ एसो न माणुसो नूणं ।
खयरो व सुरवरो वा कोइ इमोनप्पमाहप्पो ॥४०५॥
काऊण अंजलिं मत्थयंमि तो विन्नवेइ तं धवलो ।
देव ! तुममेरिसीए सत्तीए को वि खयरो सि ॥४०६॥
ता मह कुणसु पसायं थंभियबेडीण मोयणोवायं ।
किं पि हु करेह जेणं उवयाररुरा हु सप्पुरिसा ॥४०७॥
कुमरेणुत्त जइ तुह मोयाविज्जंति जाणवत्ताइं ।
ता किं लब्भइ सो वि हु भणेइ दीणारलक्खं ति ॥४०८॥
तत्तो चल्लइ कुमरो वियसियवयणो य लोयपरियरिओ ।
चडिओ य धवलसहिओ अग्गिल्ले जाणवत्तंमि ॥४०९॥
निज्जामएसु नियनियपवहणवावारकरणपवणेसु ।
कयनवपयझाणेणं मुक्का हक्का कुमारेणं ॥४१०॥
सोऊण कुमरहक्कं सहसा सा खुद्ददेवया नट्ठा ।
चलियाइं पवहणाइं वद्धावणयं च संजायं ॥४११॥
वज्जंति भेरिभुंगलपमुहाउज्जाइं गहिरसद्दाइं ।
नच्चंति नट्टियाओ महुरं गिज्जंति गीआइं ॥४१२॥
तं अच्छरिअं दट्ठुं धवलो चिंतेइ एस जइ होइ ।
अम्ह सहाओ कहमवि ता विग्घं होइ न कया वि ॥४१३॥
इय चिंतिऊण धवलो तं दीणाराण सयसहस्सं च ।
दाऊण विणयपणओ भणेइ भो भो महाभाग ! ॥४१४॥

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१ क य २ क थंभय ३ क सुप्पुरिसा ४ क, ख, गुहिरसद्दाइं ५ क मुहुर ६ क, ख पउणो

दीणारसहस्सइक्किक्कमित्तयं वरिसजीवणं दाउं।
संगहिया संति मए दससहस्सभडा ससोंडीरा ॥४१५॥
जइ तंपि हु ओलग्गं गिण्हसि ता कहसु जीवणं तुज्झ ।
किचियमित्तं दिज्जइ जेण तुमं गरुयमाहप्पो ॥४१६॥
हसिऊण भणइ कुमरो जित्तियमित्तं इमेसि सव्वेसिं ।
दिन्नं जीवणवित्तं तित्तियमित्तं ममिक्कस्स ॥४१७॥
सो सहसा विम्हियओ लिक्खं गणिऊण चिंतए सिट्ठी ।
दीणारकोडि एगा सव्वेसिं जीवणं अत्थि ॥४१८॥
एगो मग्गइ कोडिं अहह अजुत्तं विमग्गियं नूणं ।
एएसिं किं अहियं सिज्झिस्सइ कज्जममुणा वि ॥४१९॥
इअ चिंतिऊण धवलेणुत्तं जइ कुमर ! दससहस्साइं ।
गिण्हसि ता देमि अहं, जं पुण कोडी तयं कूडं ॥४२०॥
कुमरेणुत्तं मह तायतुल्ल ! तुह जीवणेण नो कज्जं ।
किंतु अहं देसंतरं गंतुमणो एमि तुह सत्थे ॥४२१॥
जइ भाडएण चडणं देसि ममं हरसिओ तओ सिट्ठी ।
मग्गेइ भाडयं पइमासं दीणारसयमेगं ॥४२२॥
तं दाऊणं चडिए कुमरे मूलिल्लवाहणे तस्स ।
भेरीओ ताडियाओ पत्थाणे रयणदीवस्स ॥४२३॥
हक्कारिज्जंति सढे तह वड्डिज्जंति सिक्कियाओ य ।
वाहिज्जंते मुक्काणयाइं आउल्लयाइं च ॥४२४॥

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१ क धवलो २ आ०स० चडयं. ३ क सुंकाणयाइं

एगे भवंति धुवमंडलं च एगे हरंति थागत्तं ।
एगे भवंति वेलं एगे मग्गं पलोयंति ॥४२५॥
कत्थवि दट्ठुं मगरं एगे वायंति ढुक्कलुक्काइं ।
एगे य अग्गितिल्लं खिवंति लहुढिंवलीआहिं ॥४२६॥
चोराण वाहणाइं दट्ठुं निययाइं पक्खरिज्जंति ।
पंजरिएहिं भडेहिं चोरा दूरे गमिज्जति ॥४२७॥
उग्गमणं अत्थमणं रविणो दीसेइ जलहिमज्झंमि ।
वडवानलपज्जलिया दिसाउ दिसंति रयणीसु ॥४२८॥
एवंविहाइं कोऊहलाइं पिक्खंतओ समुद्दस्स ।
जा वच्चइ कुमरवरो ता पंजरिओ भणइ एवं ॥४२९॥
भो भो जइ जलइंधणपमुहेहिं किंपि अत्थि तुम्हाणं ।
पज्जं ता वहह फुडं बब्बरकूलं समणुपत्तं ॥ ४३० ॥
संजत्तिएहिं भणियं बब्बरकूलस्स मंदिराभिमुहं ।
वच्चह जेण जलाइं गिण्हामो भो विलंबेह ॥ ४३१ ॥
पत्ता य तत्थ लोया सपमोआ उत्तरंति भूमीए ।
दससहसभडसमेओ धवलो वि ठिओ तडमहीए ॥ ४३२ ॥
इत्थंतरंमि तेसिं हलबोल सुणिय आगया तत्थ ।
बब्बररायनिउत्ता मंदिरलागत्थिणो पुरिसा ॥ ४३३ ॥

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१ क, ख ढक्कचुक्काइ २ आ० स० लहुढिंकलीआहिं ३ क परिवारिज्जंति ४ क ववरकूलं ५ ख संजत्तिएहि पभणियं ६ आ० स० वच्चह ७ ख जलाई ८ क तओमहीए; ख तडमिहीए ९ आ० स० वंदिर; मंदिर is found both in क and ख.

मग्गंताणवि तेसिं लग्गं नो देइ जाव सो सिट्ठी ।
ता तेहिं महाकालो वहाविओ बब्बराहिवई ॥ ४३४ ॥
महाकालो भूरिबलो तत्थागंतुं मग्गए लग्गं ।
सिट्ठी न देइ पद्धरपएहिं सुहडे पचारेइ ॥ ४३५ ॥
तो धवलभडा उब्भडसत्था सहसत्ति बब्बरभडेहिं ।
जुज्झंति जओ लोए मरंति पचारिआ सुहडा ॥४३६ ॥
पढमं धवलभडेहिं भग्गं महकालभडबलं सयलं ।
तो महकालनिवेणं उट्ठिअं सबलतुरएणं ॥ ४३७ ॥
नट्ठं धवलभडेहिं बब्बरवइतेयमसहमाणेहिं ।
पयचारी जुज्झंतो धवलो पुण पाडिओ बद्धो ॥ ४३८ ॥
तं बंधिऊण रुक्खे राया सुहडे निओपऊँण निए ।
सत्थस्स रक्खणत्थं सयं च चलिओ पुराभिमुहं ॥ ४३९ ॥
इत्थंतरंमि कुमरो धवलं मुल्लावए कहमु इण्हिं ।
ते सुहडा कत्थ गया जेसिं दिन्ना तए कोडी ॥ ४४० ॥
धवलो भणेइ-भो भो खयंमि किं कुणसि खारपक्खेवं ? ।
किं वा दड्ढाणुवरिं फोडयदाणक्कियं कुणसि ? ॥ ४४१ ॥
तो कुमरो भणइ फुडं अज्जवि जइ को वि तुज्झ सव्वस्सं ।
वालेइ तस्स किं देसि ? मज्झं साहेसु तं सव्वं ॥ ४४२ ॥
धवलो भणेइ न हु संभवेइ एवं तहावि तस्स अहं ।
देमि सव्वस्स अद्धं इत्थ पमाणं परमपुरिसो ॥ ४४३ ॥

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१ आ० स० लग्गं २ आ० स० तत्थ गंतूण ३ क च तुरिवणं ४ आ० स० निओइऊण. ५ क तं

तो कुमरो धणुहकरो अंसेसुऽणुबद्धउभयतूणीरो ।
बुल्लावइ महकालं पिट्ठी गंतूण इक्किल्लो ॥ ४४४ ॥
भो बब्बरदेसाहिव ! एवं गंतुं न लब्भए इण्हिं ।
ता वलिऊण वलं मे पिक्खसु खणमित्तमिक्कस्स ॥ ४४५ ॥
तो वलिओ महकालो पभणइ बालो सि दंसणीयो सि ।
परस्त्रलक्खणखरो मुहियाइ मरेसि किं इक्को ! ॥ ४४६ ॥
कुमरोवि भणइ–नरवर ! इय वयणाडंबरेण कापुरिसा ।
भज्जंति तुह सरेहि वि मह हिययं कंपए नेव ॥ ४४७ ॥
इय भणिऊण कुमारो अप्फालेऊण धणुमहारयणं ।
मिल्हंतो सरनिअरं पाडइ केउं नरिंदस्स ॥ ४४८ ॥
तो बब्बरसुहडेहिं विहिओ सरमंडवो गयणमग्गे ।
तह वि न लग्गइ अंगे इक्को वि सरो कुमारस्स ॥ ४४९ ॥
कुमरसरेहिं ताडियदेहा ते बब्बराहिवइसुहडा ।
के वि हु पडंति के वि हु भिडंति नासंति के वि पुणो ॥४५०॥
महाकालो वि नरिंदो मिल्हइ सयहत्थियं सहत्थेणं ।
सो वि न लग्गइ ओसहिपभावओ कुमरअंगंमि ॥ ४५१ ॥
तो वेगेणं कुमरो गहिउं सयहत्थियं तयं चेव ।
अप्फालिऊण पाडइ भूमीए बब्बराहिवई ॥ ४५२ ॥
तं बंधिऊण कुमरो आणइ जा निअयसत्थपासंमि ।
तं दट्ठुं ते नट्ठा सत्थाहिवरक्खगा पुरिसा ॥ ४५३ ॥

१ क सुहियाइ २ ख and खा० स० काउरिसा ३ क, मिह्लंतो. ४ क, ख सहहत्थियं

धवलो बंधविमुक्को खग्गं वित्तूण धावए सिग्वं ।
महकालमारणत्थं सिरिपालो तं निवारेइ ॥ ४५४ ॥
गेहागयं च सरणागयं च बद्धं च रोगपरिभूयं ।
नस्सतं वुड्ढं बालयं च न हणंति सप्पुरिसा ॥ ४५५ ॥
जे दससहस्समुहडा बब्बरसुहडेहिं ताडिया नट्ठा ।
तेसिं रुट्ठो सिट्ठी जीवणवित्तीउ भंजेइ ॥ ४५६ ॥
ते सव्वे वि हु कुमरस्स तस्स सुहिभाइ सेवगा जाया ।
कुमरेण ते निउत्ता निअभागागयपवहणेसु ॥ ४५७ ॥
सयमेव महाकालं बंधाओ मोइऊण सिरिपालो ।
निअभागपवहणाणं वत्थाईहिं समचेइ ॥ ४५८ ॥
सव्वे वि हु ते सुहडा पहिराबेऊण पवरवत्थेहिं ।
संतोसिऊण मुक्का कुमरेण विवेयवंतेण ॥ ४५९ ॥
महकालो वि हु दट्ठूण तस्स कुमारस्स तारिसं चरियं ।
चित्ते चमक्किओ तं अब्भत्थइ विणयवयणेहिं ॥ ४६० ॥
पुरिसुत्तम ! मह नयरं नियचरणेहिं तुमं पवित्तेहिं ।
अम्हे वि जेण तुम्हं नियभत्तिं किंपि दंसेमो ॥ ४६१ ॥
कुमरो दक्खिन्ननिही जा मन्नइ ता पुणो धवलसिट्ठी ।
बारेइ घग कुमरं सव्वत्थ वि संकिया पावा ॥ ४६२ ॥
बारंतस्सवि धवलस्स कुमरो समत्थपरिवारो ।
पत्तो महकालपुरं तोरणमंचाइकयसोहं ॥ ४६३ ॥

१ क बहु २ क भंजइ ३ After this भा० स० adds तस्स.

महकालो तं कुमरं भत्तीइ नियासणंमि ठावित्ता ।
पभणेइ इमं रज्जं मह पाणा वि हु तुहायत्ता ॥ ४६४ ॥
अन्नं च मज्झ पुत्ती पाणेहिंतो वि वल्लहा अत्थि ।
नामेण मयणसेणा तं च तुमं पसिय परिणेसु ॥ ४६५ ॥
कुमरेणं भणियमहं विदेसिओ तह अनायकुलसीलो ।
तस्स कहं नियकन्ना दिज्जइ सम्मं वियारेसु ! ॥ ४६६ ॥
पभणेइ महाकालो आयारेणावि तुह कुलं नायं ।
न य कारणं विएसो कुणसु इमं पत्थणं सहलं ॥ ४६७ ॥
आमं ति कुमारेणं भणिए महया महूसवेण निवो ।
परिणावेइ नियधूयं देइ सिरिं भूरिवित्थारं ॥ ४६८ ॥
नवनाडयाइं दाइज्जयंमि दाऊण चारुवत्थेहिं ।
पहिरावइ परिवारं कुमरेण सहागयं सयलं ॥ ४६९ ॥
एगं च महाजुंगं वाहणरयणं च मंदिरे पत्तं ।
काऊण कुमरसहिओ रायावि समागओ तत्थ ॥ ४७० ॥
सिट्ठिवि महाजुंगं दट्ठुं चउसट्ठिकूवयसणाहं ।
मणिकंचणपडिपुन्नं चिन्तइ निययंमि हिययंमि ॥ ४७१ ॥
अहह किमेयं जायं जं एसो मज्झ सेवगसमाणो ।
सामित्तमिमं पत्तो भाडयमित्तं न मे दाही ॥ ४७२ ॥

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१ क मुज २ क, ख परणेसु ३ क सुहलं. ४ क परिणावि ५ क नयमाडयाइं ६ आ० स० परिहावइ ७ There appears to be a misprint in the आ० स० which reads भायड

इय चिंतिय सो जायइ कुमरं गयमासभाडयं सो वि ।
दावेइ दसगुणं तं ही[1] केरिसमंतरं तेसिं ? ॥ ४७३ ॥
आरोविऊण कुमरं तत्थ महापवहणे सपरिवारं ।
मुकलाविऊण धूयं महकालो जाइ नियनयरिं ॥ ४७४ ॥
पोएर्णे जणा जलहिं लंघिय पावंति रयणदीवं तं ।
जह संजमेण मुणिणो संसारं तरिय सिवठाणं ॥ ४७५ ॥
तत्थ य पोए तडमंदिरेसु गुरुनंगरेहिं थंभित्ता ।
उत्तारिऊण भंडं पडमंडवमंडले ठवियं ॥ ४७६ ॥
कुमरो वि सपरिवारो पडवंसावासमज्झमासीणो ।
पिक्खेइ नाडयाइं विमाणमज्झट्ठियसुरव्व ॥ ४७७ ॥
सिट्ठीवि तंमि दीवे बहुलाभं मुणिय विन्नवइ कुमरं ।
देव ! नियवाहणाणं कयाणगे किं न विक्केह ? ॥ ४७८ ॥
तो भणइ कुमारो ताय ! अम्ह तुम्हाण अंतरं नत्थि ।
तं चिय कयाणगाणं जं जाणसि तं करिज्जासु ॥ ४७९ ॥
हिट्ठो सिट्ठी चिंतइ हुं हुं निअजाणियं करिस्सामि ।
जेण कयविक्कओ च्चिय वणिणो चिंतामणिं विंति ॥ ४८० ॥
इत्तो अ को वि पुरिसो सुरसरिसो चारुरूवनेवत्थो ।
सुपसन्नवयणवयणो उत्तमहयरयणमारूढो ॥ ४८१ ॥
बहुपरियरपरियरिओ पत्तो कुमरस्स गुड्डरदुवारं ।
पिक्खेइ नाडयं जा ता सो कुमरेण आहूओ ॥ ४८२ ॥

१ कहा २ अमरं ३ क पावण ४ क गहुर; ख गुडर

तम्मज्झे रिसहेसरपडिमा कणयमणिनिम्मिया अत्थि ।
तिहुयणनरामणनणिआऽऽणंदा नवचंदलेहव्व ॥ ४९३ ॥
तं सो खेयरराया निच्चं अच्चेइ भत्तिसंजुत्तो ।
लोओऽवि सप्पमोओ नमेइ पूएइ झाएइ ॥ ४९४ ॥
सा नरवरस्स धूया विसेसओ तत्थ भत्तिसंजुत्ता ।
अट्ठपयारं पूयं करेइ निच्चं तिसंझासु ॥ ४९५ ॥
अन्नदिणे विहिनिउणा सा नरवरनंदिणी सपरिवारा ।
कयविहिवित्थरपूया भावजुया वंदए देवे ॥ ४९६ ॥
ताव नरिंदो वि तहिं पत्तो पूयाविहिं पलोयंतो ।
हरिसेण पुलइयंगो एवं चिंतेइ हिययंमि ॥ ४९७ ॥
अहो अपुव्वा पूया रइया एयाइ मज्झ धूयाए ।
अहो अपुव्वं च निवं विन्नाणं दंसियमिमीए ॥ ४९८ ॥
एसा धन्ना कयपुन्निआ य जीए जिणिंदपूयाए ।
एरिसओ सुहभावो दीसइ सरलो य सुसहावो[1] ॥ ४९९ ॥
थिरपापमावणाकोसलत्तभत्तीसुतित्थसेवाहिं ।
सालंकारमिमीए नज्जइ चित्तंमि संमत्तं ॥ ५०० ॥
ता एयाए एयारिसीइ धूयाइ हवइ जइ कहवि ।
अणुरूवो[2] कोइ वरो ता मज्झ मणो सुही होइ ॥ ५०१ ॥
एवं निअधूयाए वरचिंता[3]संतुसल्लिओ राया ।
अच्छइ खणं निसण्णो[4] सुन्नमणो झाणलीणुव्व ॥ ५०२ ॥

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१ क सुरलोयसुहभावो २ ख द ३ वरचिंतयुल्लसल्लिओ ४ क खणंमि संतो

सा वि हु नरिंदधूआ पूयं काऊण विहियतिपणामा ।
नीसरइ जाव पच्छिमपएहिं जिणगब्भगेहाओ ॥ ५०३ ॥
तक्कालं तह मिलिअं तद्दारकवाडसंपुडं कह वि ।
जह बलिएण वि केण वि[1] पणुल्लिय[2] उग्घडइ नेव ॥ ५०४ ॥
तत्तो सा निवधूया अप्पं निंदेइ गरुयसंतावा ।
हा हा अहं हयासा किंकयपावा असुहभावा ? ॥ ५०५ ॥
जेण मए पावीए[3] पमायलग्गाइ मंदभग्गाए ।
संकरकयाइ[4] पूयाइ दंसणं खणमवि न लद्धं ॥ ५०६ ॥
ही ही अहं अहन्ना अन्नाणवसेण कम्मदोसेण ।
आसायणपि काइं काप धुवं वंचिया तेणं[5] ॥ ५०७ ॥ .
एयं[6] ममावराहं खमसु तुमं[7] नाह ! कुणसु सुपसायं ।
मह पुन्नविहीणाए दीणाए दंसणं देसु ॥ ५०८ ॥
एवं तं रुयमाणिं दट्ठूणं नंदणिं भणइ राया ।
वच्छे ! तुहावराहो नत्थि इमो किंतु मह दोसो ॥ ५०९ ॥
ज[8] जिणहरमज्झगओ तुह कयपूयं निरक्खेमाणोवि[9] ।
जाओ हं सुन्नमणो तुह वरचिंताइ खणमिक्कं ॥ ५१० ॥

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१ ख has the given reading, क has a similar reading with slight difference, जह बलिएणं केणवि, आ० स० reads केणवि जह बलिएणवि २ क पुणल्लियं, ख पणुल्लियं ३ क पावए ४ क सकारकयाइ—this reading appears to be equally plausible, ख संकरकयाए ५ क reads the whole line thus आसायणंमि काइं किंपि एवं वंचिया तेण ६ क एयं ७ तुमं is not found both in क, ख ८ आ० स० ९ आ० स० निरिक्खमाणो

जीए य मणोणेगत्तेरूत्रआसायणाइ फलमेयं ।
संजायं तेण अहं नियावराहं विचिंतेमि ॥ ५११ ॥

देवो अ वीयराओ नेवं रूसेइ कह वि किंतु इमं ।
जिणभवणाहिट्ठायगकयमपासायं मुणसु वच्छे ! ॥ ५१२ ॥

तत्तो नरेहिं आणाविऊण वलिकुसुमचंदणाईयं ।
कप्पूरागरुमयनाहिधूवरूवं च वरभोगं ॥ ५१३ ॥

राया धूयाइ जुओ धूवकडुच्छेहिं कुणइ भोगविहिं ।
निम्मलचित्तो निच्चलगत्तो तत्थेव उवविट्ठो ॥ ५१४ ॥

घववासतिगं जायं, धूयासहियस्स नरवरिंदस्स ।
तो रंगमंडवो वि हु रंगं नो जगइ जगहियए ॥ ५१५ ॥

सामंतमंतिपरिगहपउरजणेसु वि विसन्नचित्तेसु ।
उववि़ट्ठेसु निरंतरजलंतदिप्पंतदीवेसु ॥ ५१६ ॥

के वि हु दियंति कन्नाइ दूमणं के वि नरवरिंदस्स ।
एवं बहुप्पगारं परप्परालावमुहरजणे ॥ ५१७ ॥

तइयाए रयणीए पच्छिमजामंमि निज्झणिसहाए ।
सहसत्ति गयणवाणी संजाया एरिसी तत्थ ॥ ५१८ ॥

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१ क रूवी २ क फरस पसा ३ क कपूरागरमयनाहि धूवरूवं; ख कप्पूरागुरुमयनाहिं धूवरूवं; आ० स० कप्पूरागुरुमयनाहिधूवरूवं making it one single compound. ४ क, ख परप्परालावमुहलजणे ५ क निज्झणसहाए ख निज्झुणिसहाए; आ० स० निज्झुणसहाए

दोसु[1] न कोइ कुमारियहे[2] नरवर दोसु न कोइ,
[3]जिणिकारणि जिणहरु जडिओ तं निसुणउ सहु कोइ ॥५१९॥

तं सोऊणं वाला संजाया हरिसजणियरोमंचा।
राया वि हु साणंदो संजाओ तेण वयणेण ॥ ५२० ॥

लोया वि सप्पमोया जाया सव्वे वि चिंतयंति अहो।
किं कारणं कहिस्सइ? तत्तो वाणी पुणो जाया ॥ ५२१ ॥

जसु नरदिट्ठिहिं[4] होइसइ जिणहरु मुकदुवारु[5]।
सोइजे[6] मयणमंजूसियहं होइसइ भत्तारु ॥ ५२२ ॥

गाढयरं तो तुट्ठा, सव्वे चिंतंति कस्सिमा वाणी।
एवं च कया होही तत्तो जाया पुणो वाणी ॥ ५२३ ॥

सिरिरिसहेसरओलगिणि, हउं चक्केसरि देवि।
मासब्भंतरि तसु नरह, आविसु[7] निच्छई छेवि ॥ ५२४ ॥

इत्थंतरंमि जायं विहाणयं वज्जिआइं तूराइं।
रायावि सपरिवारो समुट्ठिओ नियगिहं[8] पत्तो ॥ ५२५ ॥

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१ दोसु is found both in क, ख; आ० स० reads दोस २ क कोई कुमरियह ३ क very incorrectly reads the whole line as 'जिणिकारणिजिणहरुजडिओ तं निसुणओ तं निसुणउ (repetition !) सुह कोइ'. आ० स० जिणकारणे०; ख gives the correct reading. ४ ख दिट्ठिदि; आ० स० दिट्ठिं ५ क जिणहर मुकदुवार; आ० स० जिणहरउ' मुकदुवारु ६ ख सोइसु ७ क आवसु निच्छ लेवि ८ क विनिगियारं.

तत्तो कयगिहपडिमापूयाइविहीहिं पारणं विहियं ।
सव्वत्थ वि वित्थरिया सा वत्ता लोयमज्झंमि ॥ ५२६ ॥
आवंति तओ लोया सपमोया जिणहरस्स दारंमि ।
अणउग्घडिए तंमि वि पुणो वि गच्छंति सविसाया ॥५२७॥
तं जिणहरस्स दारं केण वि नो सकियं उग्घाडेउं ।
किंतु कओ बहुएहि वि उग्घाडो[3] निययकम्माणं ॥ ५२८ ॥
एवं च तस्स चेईहरस्स ढंकियदुवारदेसस्स ।
संजाओ किंचूणो मासो एयं तमच्छरियं ॥ ५२९ ॥
जइ पुण पुरिसुत्तम ! तंसि चेव तं जिणहरस्स वरदारं ।
उग्घाडेसि धुवं तो मिलिया चक्केसरीवाणी ॥ ५३० ॥
सो तं कुणसु महायस ! जिणभवणुग्घाडणं तुरियमेव ।
उग्घडिए तंमि जओ अम्हाण वि उग्घडइ पुन्नं ॥ ५३१ ॥
तत्तो कुमरो तुरियं तुरयारूढो पयंपए सिद्धिं ।
आगच्छसु ताय ! तुमं पि जिणहरं जेण गच्छामो ॥ ५३२ ॥
तो सिद्धी कुमरं पइ जंपइ तुब्भे अवेयणा जेण ।
भुंजइ अणज्जियं[6] चिय निच्चं निक्खीणकम्माणो ॥ ५३३ ॥
नूणं तुम्हाणं पिव अम्हे वि न तारिसा इहच्छामो ।
गच्छ तुमं चिय अम्हे नियकज्जाइं करिस्सामो ॥ ५३४ ॥

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१ क० पूयाइविहाइ; ख० पूयायविहीहिं २ Both क, ख read कयं ३ After this क adds चक्केसरि which is quite redundant. ४ क ढंकिय; ख ढकिय ५ क, ख तुरिय ६ क भुंजइह अणज्जियं; ख भुंजयहणज्जियं

¹तो धवलं मुत्तूणं अन्नो सव्वो वि सत्यपरिवारो ।
चलिओ कुमरेण समं पत्तो जिणभवणपासंमि ॥ ५३५ ॥
कुमरो भणेइ भो भो ! पिहु पिहु गच्छेह जिणहरदुवारं ।
जेण फुडं जाणिज्जइ सो दालुयाडओ पुरिसो ॥ ५३६ ॥
तो जंपइ परिवारो मा सामिय ! एरिसं समाइसह ।
किं सूरमंतरेणं पडिबोहइ को वि कमलवणं ? ॥ ५३७ ॥
ससिमंडलं विणा किं कुमुयवणुल्लासणं कुणइ को वि ? ।
किं च वसंतेण विणा वणराइं को वि मंडेइ ? ॥ ५३८ ॥
किं सहकारेण विणा उग्घाडइ को वि कोइलाकंठं ? ।
ता देव ! तं दुवारं तुमं विणा केण उग्घडइ ? ॥ ५३९ ॥
तो कुमरो तुरंयाई मोइत्ता विहियउत्तरासंगो ।
कयनिस्सीहीसद्दो सीहदुवारंमि पविसेइ ॥ ५४० ॥
जा जाइ मंडवंतो कुमरो उप्फुल्लनयणमुहकमलो ।
ता कयकींकारखं अररिजुयं झत्ति उग्घडियं ॥ ५४१ ॥
सो तत्थ रिसहनाहं वत्थालंकारघुसिणकयपूयं ।
अमिलाणकुसुमदामं वंदिय ढोएइ फलमउलं ॥ ५४२ ॥
इत्थंतरंमि राया घूयासहिओ समागओ तत्थ ।
अच्छरियकारिचरियं पिच्छइ कुमरं निहुयनिहुयं ॥५४३॥

१ सो is found both in क, ख; आ० स० reads तचो २ ख मित्तूण ३ क वणरायं ४ क उग्घडयं ५ तुरियाइं ख तुरियाइं

कुमरो वि हरिसवसओ पंचंगपणामलीढमहिवीढो ।
सिरसंठियकरकमलो रिसहजिणिंदं थुणइ एवं ॥ ५४४ ॥

सिरिसिद्धचक्कनवपयमहल्लपढमिल्लपयमय जिणिंद ।
अमुरिंदसुरिंदच्चियपयपंकय नाह ! तुज्झ नमो ॥ ५४५ ॥

सिरिरिसहेसरसामिय ! कामियफलदाणकप्पतरुकप्प ! ।
कंदप्पदप्पगंजण ! भवभंजण देव ! तुज्झ नमो ॥ ५४६ ॥

सिरिनाभिनामकुलगरकुलकमलुल्लासपरमहंससम ।
असमतमतमोभरदरिणिक्कपईव ! तुज्झ नमो ॥ ५४७ ॥

सिरिमरुदेवीसामिणिउयरदरीदरियकेसरिकिसोर ! ।
घोरभूयदंडखंडियपयंडमोहस्स तुज्झ नमो ॥ ५४८ ॥

इक्खागुवंसभूसण गयदूसण दुरियमयगलमइंद ! ।
चंदसमवयण वियसियनीलुप्पलनयण तुज्झ नमो ॥५४९॥

कल्लाणकारणुत्तमतत्तरूणयकलससरिससंठाण ! ।
कंठट्ठियकलकुंतलनीलुप्पलकलिय तुज्झ नमो ॥ ५५० ॥

आईसर जोईसरलयगयमणलक्खलक्खियसरूव ! ।
भवकूवपडिअजंतुत्तारण जिणनाह ! तुज्झ नमो ॥ ५५१ ॥

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१ क सिरि० २ क जिणंद ३ क कयमिय० ४ क ०दरिणिक्क० ५ क ०देविय० ६ आ० स० उदर० ७ क, ख इक्खाग० ८ क ०मयगलमयंद; ख ०मइगलमयंद ९ क ०वयसिय० १० क ०नीलुप्पलनयण ११ ख ०लुप्पलकिखय १२ क भवपडिअ० (It does not read कूव).

सिरिसिद्धसेलमंडण दुहखंडण खयररायनयपाय !
सयलमहसिद्धिदायग ! जिणनायग होउ तुज्झ नमो ॥५५२
तुज्झ नमो तुज्झ नमो तुज्झ नमो देव ! तुज्झ चेव नमो ।
पणयसुररयणसेहरखइरंजियपाय ! तुज्झ नमो ॥ ५५३ ॥

॥ इति स्तवनम् ॥

राया वि सुयासहिओ निसुणंतो कुमरविहियसंथवगं ।
आणंदपुलइयंगो जाओ अमिएण सित्तुव्व ॥ ५५४ ॥
कुमरो वि जिणं नमिउं सीसंमि निवेसिऊण जिणसेसं ।
बहिमंडवंमि करवंदणेण वंदेइ नरनाहं ॥ ५५५ ॥
नरनाहो अभिणंदिय तं पभणइ वच्छ ! जह तए भवणं ।
उग्घाडियं तहा नियचरियं पि हु अम्ह पयडेसु ॥५५६॥
नियनामं पि हु जंपंति नुत्तमा ता कहेमि कह चरियं ।
इय जा चिंतइ कुमरो ता पत्तो चारणमुणिंदो ॥ ५५७ ॥
सो वंदिऊण देवे उवविट्ठो जाव ताव तं नमिउं ।
उवविट्ठेसु निवाइसु चारणसमणो कहइ धम्मं ॥५५८॥
भो भो महाणुभावा ! सम्मं धम्मं करेह जिणकहियं ।
जइ वंछह कल्लाणं इहलोए तह य परलोए ॥ ५५९ ॥

१ There is a misprint in the आ० स० which reads उत्तमा, the न of negation being not given at any place of the line, thus making the sense affirmative which is quite out of place here. The given reading is found in both क, ख. २ आ० स० जा.

धम्मो जिणेहिं कहिओ तत्ततिगाराहणामओ रम्मो ।
तत्ततिगं पुण भणियं देवो य गुरू य धम्मो य[1]॥ ५६० ॥
इक्किक्कस्स य[2] भेया नेया कमसो दु तिन्नि चत्तारि ।
तत्थ रिहंता सिद्धा दो भेया देवतत्तस्स ॥ ५६१ ॥
आयरिया उवउझाया[3] सुसाहुणो चेव तिन्नि गुरुभेया ।
दंसणनाणचरित्तं तवो य धम्मस्स चउभेया ॥ ५६२ ॥
एएसु नवपएसुं अवयरियं सासणस्स सव्वस्सं ।
ता एयाइं पयाइं[4] आराहह परमभत्तीए ॥ ५६३ ॥
जहाः—
जियंतरंगारिजणे[5] सुनाणे सं[6]पाडिहेराइसयप्पहाणे ।
संदेहसंदोहरयं हरंते[7] झाएह निच्चं पि जिणे रिहंते ॥ ५६४ ॥
दुट्ठट्ठकम्मा[8]वरणप्पमुक्के अणंतनाणाइसिरीचउक्के ।
समग्गलोगग्गपयप्पसिद्धे झाएह निच्चं पि समत्थसिद्धे॥५६५॥
न तं सुहं देइ पिया न माया जं दिंति जीवाणिह सूरिपाया ।
तम्हा हु ते चेव सया महेह जं मुक्खसुक्खाइं लहुं लहेह॥५६६॥
सुत्तत्थसंवेगमयस्सुएणं सन्नीरखीरामयविस्सुएणं ।
पीणंति जे ते उवझायराए झाएह निच्चं पि कयप्पमाए॥५६७॥

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१ क देवो गुरू य धम्मो २ आ० स० उ ३ ख आइरिया उज्झाया; आ० स० आयरिअउवज्झाया ४ क पयाइं ५ क ०जिणे ६ स० is found in both क, ख; आ० स० reads सु० ७ क हरंतं ८ क ०कंमा० ९ क झाएमि निच्चं पि समत्थ सिद्धे; ख परत्तझाणेण सरेह सिद्धे; आ० स० झाएह निच्चं पि मणंमि सिद्धे

खंते य दंते य सुगुत्तिगुत्ते मुत्ते पसंते गुणजोगजुत्ते।
गयप्पमाए हयमोहमाए झाएह निच्चं मुणिरायपाए ॥५६८॥
जं दव्वछक्काइसुसद्दहाणं तं दंसणं सव्वगुणप्पहाणं।
कुग्गाहवाही उवयंति जेण जहा विसुद्धेण रसायणेण॥५६९॥
नाणं पहाणं नयचक्कसिद्धं तत्तावबोहिक्कमयं पसिद्धं।
धरेह चित्तावसए फुरंतं माणिक्कदीउव्व तमो हरंतं ॥५७०॥
सुसंवरं मोहनिरोहसारं पंचप्पयारं विगयाइयारं।
मूलोत्तराणेगगुणं पवित्तं पालेह निच्चं पि हु सच्चरित्तं ॥५७१॥
बज्झं तहा भिंतरभेयभेयं कयाइदुब्भेयकुकम्मभेयं।
दुक्खक्खयत्थं कयपावनासं तवं तवेहागमियं निरासं ॥५७२॥
एयाइ जे के वि हु सप्पयाइं आराहयंतिह्क्कलप्पयाइं।
लहंति ते सुक्खपरंपराणं सिरिं सिरिपालनरेसरुव्व ॥५७३॥
राया पुच्छइ भयवं ! को सिरिपालुत्ति ? तो मुणिंदो वि।
करसन्नाए दंसइ एसो तुह पासमासीणो ॥ ५७४ ॥
तं नाऊणं राया सपमोओ विन्नवेइ मुणिरायं।
भयवं ! करेह पयडं एयस्स सरूवमम्हाणं ॥ ५७५ ॥
तत्तो चारणसमणेण तेण आमूलचूलमेयस्स।
कहियं ताव चरित्तं जिणभवणुग्घाडणं जाव ॥ ५७६ ॥

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१ आ० स० ०आवसहे २ आ० स० ०दीउव्व ३ क पयाइं जे के वि हु सप्पयाइं; स पयाइ जे के वि हु सप्पयाइं; आ० स० पयाइं जे के वि नवप्पयाइं.

इत्तो वि परं एसो [1]परंणंतो णेगरायकन्नाओ ।
पिअरज्जे उवविट्ठो होही रायाहिराओ चि ॥ ५७७ ॥
तत्थ सिरिसिद्धचक्कं विहिणा आराहिऊण भत्तीए ।
पाविस्सइ सग्गसुहं कमेण अपवग्गसुक्खं च ॥ ५७८ ॥
तत्तो एस महप्पा महप्पभावो महायसो धन्नो ।
कयपुन्नो [2]महभागो संजाओ नवपयपसाया ॥ ५७९ ॥
जो कोइ महापावो एयस्सुवरिं पि किं पि पडिकूलं ।
[3]करिही सुचिअ लहिही तक्कालं चेव तस्स फलं ॥ ५८० ॥
एयस्स सिद्धसिरिसिद्धचक्कनवपयपसायपत्तस्स ।
[4]...वभावया वि होही गुरुसंपयकारणं चेव ॥ ५८१ ॥
...वं चेव कहंतो संपत्तो मुणिवरो गयणमग्गे ।
...ोओ य सप्पमोओ जाओ नरनाहपामुक्खो ॥ ५८२ ॥
...क्कालं चिय कुमरस्स तस्स दाऊण मयणमंजूसं ।
...ाऊण य सामग्गिं सयलं पि विवाहपव्वस्स ॥ ५८३ ॥
...स्स भवणस्स पुरओ मिलिए सयलंमि नयरलोयंमि ।
...हया महेण रन्ना पाणिग्गहणं पि कारवियं ॥ ५८४ ॥
...देन्नाइं बहुविहाइं मणिकंचणरयणभूसणाईणि ।
...देन्ना य हयगया वि य दिन्नो य सुसारपरिवारो ॥ ५८५ ॥

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१ ख has this reading, क reads परिणंतो, आ०
...० परिणितो २ क महाभागो ३ क करही ४ क ०प
... क, ख have the given reading; आ० स० reads
...यहया

दिन्नो य वरावासो तत्थ ठिओ दोहिं वरकलत्तेहिं ।
सहिओ कुमारराओ जाओ सव्वत्थ विक्खाओ ॥ ५८६ ॥
निच्चं पि तंमि चेईहरंमि कुमरो करेइ साणंदो ।
पूआपभावणाहिं सहलं नियरिद्धिवित्थारं ॥ ५८७ ॥
*अह चित्तमासअट्ठाहिआउ तत्थ विहिपुव्वं[२]।
सिरिसिद्धचक्कपूयाविही वि आराहिओ तेण ॥ ५८८ ॥
अन्नदिणे तस्स जिणालयस्स सुवलाणयंमि आसीणो ।
राया कुमारसहिओ कारावइ जाव जिणमहिमं ॥ ५८९ ॥
तो[३] दडपासिएणं विन्नत्तो देव ! सत्थवणिएणं ।
एगेण दाणभंगं काउं आणा वि तुह भग्गा ॥ ५९० ॥†
सो अत्थि मए बद्धो एसो को तस्स सासणाएसो[४] ? ।
राया भणेइ आणाभंगे पाणा हरिज्जंति ॥ ५९१ ॥
कुमरो भणेइ मा मा[५] मारणादेसमिह ठिओ देसु ।
सावज्जवयणकहणे वि जिणहरे जेण गुरुदोसो ॥ ५९२ ॥

१ क, ख have the given reading. आ० स० reads देइय. *This whole verse is not found in ख. २ आ० स० reads the whole line as follows:— अह चित्तमासअट्ठाहिआउ विहिआउ (additional) तत्थ विहिपुव्वं. ३ ख, आ० स० ता. ४ क सासणं यसो.

† Verse ५८९ and this verse are both by mistake numbered ५८९ in the Ms. क and thenceforth in क the number of each of the remaining verses is less by 1 than it is in our edition. आ० स० also has the correct numbering like our edition. ५ क reads only single मा.

तो[1] राया छोडाविय आणावइ जाव नियपासंमि[2] ।
तं दट्ठूणं कुमरो उवलक्खइ धवलसत्थवइं ॥ ५९३ ॥
चिंतइ मणे कुमारो अहह कहं एरिसं पि संजायं ? ।
अहवा लोहवसेणं जीवाणं किं न संभवइ ? ॥ ५९४ ॥
तं नियजणयसमाणं कहिउं मोयाविओ[3] नरिंदाओ ।
उवयारपरो कुमरो विसज्जए निययठाणे य ॥ ५९५ ॥
अह अन्नदिणे कुमरो विन्नत्तो वाणिएण एगेण ।
सामिय ! पूरियपोया अम्हे सव्वे वि संवहिआ ॥ ५९६ ।
तो जइ चिअ कुमलेणं अम्हे तुम्हेहिं आणिया इहयं ।
तह निअदेसंमि पुणो सामिय ! तुरियं पयाणेहं[4] ॥ ५९७ ॥
तो कुमरो नरनाहं आपुच्छइ निययदेसगमणत्थं ।
कह कह वि सो विसज्जइ काऊणं गुरुयसम्माणं ॥ ५९८ ॥
दाउं सुयाइ सिक्खं कुमरस्स भलाविऊण धूयं च ।
पोयंमि समारोविय कुमरं वलियो नरवरिंदो ॥ ५९९ ॥
कुमरो बहुयाणेणं धवलं पि हु सारसारपरिवारं ।
नियपोयंमि निवेसइ सेसजणे सेसपोएसु ॥ ६०० ॥
पत्थाणमंगलंमी पहयाओ दुंदुहीओ भेरीओ[5] ।
सज्जीकया य पोया चलंति महल्लवेगेणं ॥ ६०१ ॥

१ क ता. २ क has the given reading; ख and आ० स० read नियय० ३ ख मोयावए ४ ख and आ० स० पयाणेह. ५ क reads the whole line as पत्थाणं मंगलंमी पहायो दुदुंदहीओ मेरीओ; ख reads पत्थाण-मंगलंमी पहयाओ दुदुही मेरीओ.

पोयारुढो कुमरो जलहिंमि वि अणुहवेइ लीलाओ ।
जह पालयाहिरूढो देविंदो गयणमग्गे वि ॥ ६०२ ॥
दट्ठूण कुमरलीलं रमणीजुयलं च रिद्धिवित्थारं ।
धवलो विचलियचित्तो एवं चिंतेउमाढत्तो ॥ ६०३ ॥
अहह अहो जणमित्तो संपत्तो केरिसिं सिरिं एसो ।
अन्नं च रमणिजुयलं एरिसयं जस्स सो धन्नो ॥ ६०४ ॥
ता जइ एयस्स सिरी रमणीजुयलं च होइ मह कह वि ।
ता हं होमि कयत्थो अकयत्थो अन्नहा जम्मो ॥ ६०५ ॥
एवं सो धणलुद्धो रमणीक्षाणेण मयणसरविद्धो ।
दुज्झवसायाणुगओ न लहेइ रइं ससल्लुव्व ॥ ६०६ ॥
इक्कुत्तुंओ वि लोहो चलिओ सो पुण सदप्पकंदप्पो ।
जलणुव्व पवणसहिओ संतावइ कस्स नो हिययं ? ॥६०७॥
तत्तो सो गयनिद्दो सयणीयगयो वि मज्झरयणीए ।
दुक्खेण टलवलंतो दिट्ठा तम्मित्तपुरिसेहिं ॥ ६०८ ॥
पुट्ठो य तेहिं को अज्ज तुज्झ अंगंमि बाहए वाही ? ।
जेण न लहेसि निद्दं ता कहसु फुडं नियं दुक्खं ॥ ६०९ ॥
कह कह वि सो वि दीहं नीससिऊणं कहेइ मह अंगं ।
वाही न बाहए किंतु बाहए मं दुरंताही ॥ ६१० ॥

१ क चिंतेउम. २ अा० स० इक्कियो; ख इकल्लुओ; क has the given reading. ३ क, ख तं मित्तपुरिसेहिं. ४ क, ख याहए; ख at other places sometimes reads याहए also which supports the given reading.

पुट्ठो पुणो वि तेहिं का सा तुह माणसी महापीडा ?।
तो सो कहेइ सव्वं तं निययं चिंतियं दुट्ठं ॥ ६११ ॥
तं निसुणिऊण ते वि हु भणंति चउरो वि मित्तवाणियगा,
हह हा किमियं तुमए भणियं कन्नाण सूलसमं ? ॥६१२ ॥
अन्नस्स वि धणहरणं न जुज्जए उत्तमाण पुरिसाणं ।
जं पुण पहुणो उवयारिणो य तं दारुणविवागं ॥ ६१३ ॥
इयरित्थीण वि संगो उत्तमपुरिसाण निन्दिओ लोए ।
जा सामिणीइ[1] इच्छा सा तक्खयसिरमणिसरिच्छा ॥६१४॥
अन्नस्स वि कस्स वि पाणदोहकरणं न जुज्जए लोए ।
जं सामिपाणहरणं तं नरयनिबंधणं नूणं ॥ ६१५ ॥
ता तुमए एरिसयं पावं कह चिंतियं निए चित्ते[2] ।
जइ चिंतियं च ता कह कहियं तुमए सजीहाए ? ॥६१६॥
आसि तुमं अम्हाणं साँमी[3] मित्तं च इत्तिअं कालं ।
एरिसयं चिंतंतो संपइ पुण वेरिओ तं सि ॥ ६१७ ॥
पोयाण चालणं तं य तह कोलाउ मोयणं[4] तं च ।
विज्जाहराउ मोयावणं च किं तुज्झ वीसरियं ? ॥ ६१८ ॥
एवंविहोवयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेसु तेसिं नूणं धुरि कीरए रेहा ॥ ६१९ ॥

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१ क सामिणीइ. २ ख कह वि चिंतियं नियचित्ते. ३ ख सामिय. ४ The given reading is found in क, ख and आ० स० read तह महकालाउ मोयणं.

मलिणा कुडिलगईओ परछिद्दरया य भीसणा डसणा ।
पयपाणेण वि लालंतयस्से मारंति दोजीहा ॥ ६२० ॥
पयडियकुसीलयंगा कयंकुडुयमुहा य अवगणियणेहा ।
मलिणा कढिणसहावा तावं न कुणति कस्स खला ? ॥६२१॥
विरसं भसति सत्तिसं डसंति जे छन्नमिति सुयंता ।
ते कस्स लद्धछिद्दा दुज्जणभसणा सुहं दिंत ? ॥ ६२२ ॥
ता तं न होसि धवलो कालो सि इमाइ किण्हलेसाए ।
ता तुज्झ दंसणेण वि मालिन्नं होइ अम्हाणं ॥ ६२३ ॥
इय भणिय गया नियनियठाणेसु जाव तिन्नि वरपुरिसा ।
तुरिओ कुडिलसहावो पुणो वि तप्पासमासीणो ॥ ६२४ ॥
सो जंपइ धवलं पइ न कहिज्जइ एसिमेरिसं मंतं ।
ज एए अरिभूया तुह अहियं चेवं चिंतंति ॥ ६२५ ॥
इक्को हं तुह मणवंछियत्थसंसाहणिक्कतल्लिच्छो ।
अच्छामि ता तुमं मा नियचित्ते किं पि चिंतेसु ॥ ६२६ ॥
किंतु विसेसेण तुमं सिरिपालेणं समं कुणसु मित्तिं ।
जं सो वीसत्थमणो अम्हाणं सुहहओ होइ ॥ ६२७ ॥
तो धवलो तुट्ठमणो भणइ तुमं चेव मज्झ वरमित्तो ।
किं तु मह वंछियाणं सिद्धी होही कहं कहसु ॥ ६२८ ॥
सो आह जुज्झणत्थं दोराधारेण मंडिए मंचे ।
कह कह वि तं चडाविय केण वि कोऊहलमिसेण ॥ ६२९ ॥

१ The given reading is found in क; ख reads लालंतस्स; आ० स० लालयंतस्स २ क पइ० ३ क देय.

छन्नं चिय छिन्ने दोरयंमि सो निच्छयं समुद्दंमि ।
पडिही तो तुह वंछियसिद्धी होही निरवज्जायं ॥ ६३० ॥
तो संतुट्ठो धवलो कुमरसहाए करेइ केलीओ ।
बहुहासपेसलाओ तहा जहा हसइ कुमरो वि ॥ ६३१ ॥
अन्नदिणे सो उच्चे मंचे धवलो सयं समारूढो ।
सिरिपालं पइ जंपइ पिच्छह पिच्छह किमेयं ति ॥६३२ ॥
दीसइ समुद्दमज्झे अदिट्ठपुव्वं मइ त्ति जपंतो ।
उत्तरइ सयं तत्तो कहइ कुमारस्स सविसेसं ॥ ६३३ ॥
कुमर ! अपुव्वं कोऊहलं ति तुज्झ वि पलोयणसरिच्छं ।
जं जीवियाउ बहुयं दिट्ठं पवरं भणइ लोओ ॥ ६३४ ॥
तो सहसा कुमरो वि हु चडिओ जा तत्थ उच्चए मंचे ।
ता मंचदोरछेओ विहिओ य कुमतिणा तेण ॥ ६३५ ॥
तो सहसा मंचाओ कुमरो वि पडंतओ नवपयाइं ।
झाएइ तक्खण चिय पडिओ मगरस्स पुट्ठीए ॥ ६३६ ॥
नवपयमाहप्पेण ओसहियबलेण मगरपुट्ठिठिओ ।
खणमित्तेण वि कुमरो सुहेण कुंकुणतडे पत्तो ॥ ६३७ ॥
तत्थ य वणंमि कत्थ वि चंपयतरुवरतलंमि सो सुत्तो ।
जा जग्गइ ता पिच्छइ सेवापरसुहडपरिवेढं ॥ ६३८ ॥
विणओणएहि तेहिं भडेहिं पंजलिउडेहिं विन्नत्तं ।
देव ! इह कुंकणवरे देसे ठाणाभिहाणपुरे ॥ ६३९ ॥

१ क, ग have the given reading. भा० स० reads कहेइ कुमरस्स २ क जीविया ३ क ता

वसुपालो नाम निवो तेणं अम्हे इमं समाइट्ठा ।
जलहितडे जं अचलंतछायतरुतलसमासीणं ॥ ६४० ॥
पिच्छेह पुरिसरयणं अज्जदिणे चेव पच्छिमे जामे ।
तं तुरियं चिय तुरयारूढं काऊण आणेह ॥ ६४१ ॥
ता अम्हेहिं तुमं चिय दिट्ठो सि जहुत्ततरुतलासीणो ।
सामिय ! पुन्नवसेणं ता तुरियं तुरयमारुहह ॥ ६४२ ॥
कुमरो वि हयारूढो तेहिं सुहडेहिं चेव परियरिओ ।
खणमित्तेण वि पत्तो ठाणयपुरपरिसरवणंमि ॥ ६४३ ॥
तस्साभिमुहं राया वि मंतिसामंतसंजुओ एइ ।
महया महेण कुमरं पुरे पविसेई कयसोहे ॥ ६४४ ॥
काऊण य पडिवत्तिं तस्स कुमारस्स असणवसणेहिं ।
पभणेइ सबहुमाणं राया एयारिसं वयणं ॥ ६४५ ॥
पुव्विं सहाइ पत्तो एगो नेमित्तिओ मए पुट्ठा ।
को मयणमंजरीए मह पुत्तीए वरो होही ? ॥ ६४६ ॥
तेणुत्तं जो वयंसाइमुद्ददसमीइ जलहितीरवणे ।
अचलंतछायतरुतलठिओ हवइ सो इमीइ वरो ॥ ६४७ ॥
अज्जं चिय सं सि तहेव पाविओ वच्छ ! पुण्णजोएणं ।
ता मयणमंजरिमिमं मह धूयं झत्ति परिणेसु ॥ ६४८ ॥
एवं भणिऊण नरेसरेण अइवित्थरेण वीवाहं ।
कारामिऊण दिन्नं हयगयमणिकंचणाईयं ॥ ६४९ ॥

१ आ० स० पवेसेर. २ आ० स० सइसाद० ३ स्र and आ० स० ता.

तत्तो सिरिसिरिपालो नरनाहसमप्पियंमि आवासे।
भुंजइ मुहाइं जं पुन्नमेव मूलं हि सुक्खाणं ॥ ६५० ॥
रन्नो दिनस्स वि देसवासगामाइआहिवत्तं पि।
कुमरो न छेइ इक्कं धइयाइत्तं तु मग्गेइ ॥ ६५१ ॥
राया तं हीणं पि हु कम्मं दाऊण तस्स तुट्ठिकर।
अचंतमाणणिज्जाण तेण दावेइ तंबोलं ॥ ६५२ ॥

इओ यः–
जइया समुद्दमज्झे पडिओ कुमरो तया धवलसिट्ठी।
तेण कुमित्तेण समं संतुट्ठो हिययमज्झंमि ॥ ६५३ ॥
लोयाण पच्चयत्थं धवलो पभणेइ अहह किं जायं।
जं अम्हाणं पहु सो कुमरो पडिओ समुद्दंमि ॥ ६५४ ॥
हिययं फिट्टइ सिरं च कुट्टए पुक्करेइ मुक्कसरं।
धवलो मायाबहुलो हा कत्थ गओ सि सामि! तुमं? ॥६५५॥
तं सोऊणं मयणाउ ताओ हाहारवं कुणंतीओ।
पडियाउ मुच्छियाओ सहसा वज्जाहयाओ व्व ॥ ६५६ ॥
जलनिहिसीयलपवणेण लद्धसंचेयणाउ ताउ पुणो।
दुक्खभरपूरियाओ विमुक्कपुक्काओ रोयंति ॥ ६५७ ॥
हा पाणनाह हा गुणसणाह हा विजयसारउवयार।

१ क, ख जा. २ ख पिठेइ; आ० स० पिट्टेइ. ३ ख, आ० स० णिहि. ४ The reading हा गुणसणाह is found in both क, ख and is, therefore, more authoritative and preferable to आ० स०'s reading –

हा चंदवयण हा कमलनयण हा रूवजियमयण ॥ ६५८ ॥
हा हा अम्हाणं अणाहयाण हीणाणं सरणरहियाणं ।
सामिय ! तए विमुक्काण सरणमम्हाण को होही ॥ ६५९ ॥
तो धवलो सुइणो इव जंपइ सुइणू ! करेह मा खेयं ।
एसो हं निच्चं पि हु तुम्हं दुक्खं हरिस्सामि ॥ ६६० ॥
तं सोऊणं ताओ सविसेसं दुक्खियाउ चिंतंति ।
नूणमणेणं पावेण चेव कयमेरिसमकज्जं ॥ ६६१ ॥
इत्थंतरे उच्छलियं जलेहिं, वियंभियं उब्भडमारुएहिं ।
समुन्नयं घोरघणावलीहिं, कडक्कियं रुद्दतडिल्लयाहिं ॥६६२
घोरंधयारेहिं विवट्टियं च, रउद्दसद्देहिं समुट्ठियं च ।
अट्टट्टहासेहिं पयट्टियं च, सयं च उप्पायसएहिं जायं ॥६६३
तत्तो हल्लोहलिएसु तेसु पोएसु पोयलोएहिं ।
खलभलियं जलजलियं कलकलियं मुच्छियं च खणं ॥६६४

१ In stead of 'हा चंदवयण' क reads चंदणवयण. २ The given reading is found in both क, ख. आ० स० reads हीणाण. ३ ख, आ० स० दीणाण. ४ Both क, ख have the given reading; आ० स० सुयणो. ५ Both क, ख have the given reading; आ० स० सुयणू. ६ कयं केरिसमकज्जं. ७ The given reading is found both in क, ख; आ० स० reads विवट्टियं following the commentator who, in explaining the term, has used Sk. 'विवर्द्धितम्.' But the given reading is preferable for the explanation of which see notes. ८ क, तेहिं तं च खणं.

डमडमडमंतडमरुयसद्दो अचंतरुद्दरूवधरो ।
पढमं च खित्तवालो पयडीहूओ सकरवालो ॥ ६६५ ॥
तो माणिपुन्नभद्दा कविलो तह पिंगलो इमे चउरो ।
गुरुमुग्गरवग्गकरा पयडीहूआ सयं[1] वीरा ॥ ६६६ ॥
कुमुयंजणवामणपुप्फदंतनामेहिं दंडहत्थेहिं ।
पयडीहूयं च तओ चउहि वि पडिहारदेवेहिं[6] ॥ ६६७ ॥
चक्केसरी य देवी जलंतचक्कटुयं भमाडंती ।
बहुदेवदेविसहिया पयडीहूआ भणइ एवं ॥ ६६८ ॥
रे रे गिण्हह एयं पढमं दुब्बुद्धिदायगं पुरिसं ।
जं सव्वाणत्थाणं मूलं एसुच्चिय न अन्नो ॥ ६६९ ॥
तो झत्ति खित्तवालेण सो नरो बंधिऊण पाएहिं ।
अवलंबियो य कूवयथंभम्मि[12] अहोमुहं काउं ॥ ६७० ॥

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१ आ० स० has the given reading क reads विअग्ग which is more correct but it does not suit the metre. ख reads विग्ग. २ ख,आ० स० सुरा. The given reading is found in क and is highly reliable, authoritative and preferable because it gives a better sense than the variant 'सुरा.' The Comm. also does not seem to have come across the Ms. क because he also has used the word 'सुरा:' in his explanation ३ ख has the given reading; क and आ० स० read कुमयं० ४ क, ख ०पुप्फ०; आ० स० has the given reading. ५ आ०स० चउहिं ६ ख ०देवेहि ७ क, ख गिन्हह ८ क, ख दुबुद्धि० ९ क तत्तो १० ख ०पालेण ११ क अविलंबिओ १२ ख० खंभेमि

दाऊण मुहे अंसुइं[5] खग्गेणं छिन्निऊण अंगाइं ।
सो दिसिपालाण बलिव्व[6] दिन्नओ संतिकरणत्थं ॥ ६७१ ॥[7]
तत्तो सो भयभीओ धवलो मयणाण ताण पिट्ठिठिओ ।
पभणेइ ममं रक्खह रक्खह सरणागयं नियमं ॥ ६७२ ॥
तो[8] चक्केसरिदेवी पभणइ रे[8] दुट्ठ धिट्ठ पाविट्ठ ।
एयाण सरणगमणेणं[9] चेव मुक्को सि जीवंतो ॥ ६७३ ॥
विणओणयाउ ताओ मयणाओ दो वि विम्हियमणाओ ।
भणियाओ देवीए सपसायं एरिसं वयणं ॥ ६७४ ॥
[10] वच्छा ! वल्लहु तुम्हतणउ गरुइंरिद्धिसमेउ ।
मासब्भितरि निच्छइण मिल्सिइं घरहुं म खेउ ॥ ६७५ ॥
एम भणेविणु चक्केसरि परिमलगुणिहिं विसाल ।
मयणेहि कंठिहिं पक्खिवइ सुरतरुकुसुमह माल ॥ ६७६ ॥
तुम्हं दुट्ठु न देखिसिइं माल्हइ तणइ पमाणि ।
एम भणेविणु चक्कहरि देवी गई नियठाणि ॥ ६७७ ॥

५. क असुयइं ६ क सो दिसिपालयलि ७ आ० स० ता ८ आ० स० है which probably appears to be a misprint for रे. The Comm. has also used रे in the explanation. ९ क सरणगमणे १० क वल्लह तम्हतणउ ११ क मिलसिइ १२ क धुरह १३ ख इम (in St. 677 also). १४ क चुजहरि (in St. 677 also). १५ क has the given reading; आ० स० मयणह; ख मयणह १६ क पिक्खवइ १ क has the given reading; आ० स० तुम्हह; ख तुम्हहं २ क देखिसइ; क देखिसिर; आ० स० has the given reading.
क, ख have the given reading; आ० स० reads पमाणि.

एतानि त्रीण्यपि दोहाछंदांसि बोध्यानि।)*

भणंति तओ तिन्नि वि, ते पुरिसा सरलबुद्धिणो धवलं।
देहं कुबुद्धिदायगफलं तए परिसविवागं ॥ ६७८ ॥
रयाणं च सईणं सरणपभावेण जइ वि जीवंतो।
छुट्टो सि तह वि पावं पुणो करंतो लहसि णत्थं[1] ॥ ६७९ ॥
जो पररमणीरमणिक्कलालसो होइ रागगहगहिओ[2]।
जइ सो वुच्चइ पुरिसो ता के खरकुक्कुरा अन्ने ॥ ६८० ॥
धिद्धी ताण नराणं जे पररमणीण स्वमित्तेण।
खुहिया हणंति सव्वं कुलजसमग्गापवग्गसुहं[2] ॥ ६८१ ॥
जलहिंमि वहंताणं पोयाणं जाव कइवयदिणाइं।
जायाइं तओ पुणरवि धवलो चिंतेइ हिययंमि ॥ ६८२ ॥
अत्थि अहो मह पुन्नोदय त्ति जं सो उवद्दवो टलिओ।
फलिया एयों य सिरी सव्वा वि सुहेण मज्झेव ॥ ६८३ ॥
जइ रमणीओ एयाओ कहवि मन्नंति मह कलत्तत्तं।
ता हं होमि कयत्थो इंदाओ वा समब्भहिओ ॥ ६८४ ॥

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* This direction is not found in the Mss. consulted, but it is given in the आ० स० eition and as it is found to be somewhat useful it has been thonght desirable to insert it here. ४ क reads the whole line as follows:—'छुट्टो सि तह वि करंतो पुणो वि पावं लहसि अणत्थं.' १ ख रागगहगहिउ २ क. कुलजसमग्गापवग्गसुहं ३ क, ख पुण्णोदयं त्ति १ क कयत्थ; ख कयत्थ २ आ० स० क धन्ना ३ क समब्भहिओ

इय चिंतिऊण तेणं जा दूइमुहेण पत्थिया ताओ ।
ता ताहिं कुवियाहिं दूई निब्भत्थिया वाढं ॥ ६८५ ॥
तह वि हु सो कामपिसायहिट्ठियो नट्ठनिम्मलविवेयो ।
तेण ज्झवसाएणं खणं पि पावेइ नो सुक्खं ॥ ६८६ ॥
अन्नदिणे सो नारीवेस काऊण कामगहगहिलो ।
मयणाण आवास सयं पविट्ठो उ निग्धिट्ठो[१] ॥ ६८७ ॥
जाव पलोएइ तहिं ताव न पिच्छेइ ताउ मयणाओ ।
पुरओ ठियाउ मालाइसएण[२] अदिस्सरूवाओ ॥ ६८८ ॥
सो रागंधो अधुव्य जाव भमडेइ तत्थ पवडंतो ।
तो दासीहिं सुणउव्व[३] कड्ढिओ कुट्टिऊण बहिं ॥ ६८९ ॥
इत्तो ते बोहित्था मग्गेण न्नेण निज्जमाणा वि ।
सयमेव कुंकुणतडे पत्ता मासंमि किंचूणे ॥ ६९० ॥
पढमं उत्तरिऊणं धवलो जा जाइ पाहुडविहत्थो ।
रायकुल[४] ता पासइ नरवरपासंमि सिरिपाल ॥ ६९१ ॥
राया वि सत्थवाहस्स तस्स दावेइ गुरुयबहुमाण[५] ।
तंबोल तेण चिय सिरिपालेणं विसेसेण ॥ ६९२ ॥

१ क has the given reading which is given not in the body of the running text but in the blank space at the top of the page as has been done at several places wherever some word or words are left out, ख reads स पाविट्ठो आ० स० सुपाविट्ठो २ क मालाइ असएण ख मालाइसएण ३ क सुणउव्व ४ ख; ग रायउल ५ क गरुयबहुमणो; ग गरुय॰ बहुमाण The given reading is found in आ० स०

सिरिपालकुमारेणं नोओ सिट्ठी स दिट्ठमित्तो वि ।
सेट्ठी पुण सिरिपालं दट्ठूणं चिंतए एवं ॥ ६९३ ॥

चिद्धी किं सो एसो सिरिपालो धवलमिट्ठिणो काये ।
किं वा तेण सरिच्छो अन्नो पुरिसो इमो को वि ? ॥६९४॥

ठाऊण खणं नरवरसमीइ आ उट्ठिओ धवलसिट्ठी ।
पडिहाराओ पुच्छइ थइयाइत्तो इमो को उ ? ॥ ६९५ ॥

तेणं कहियो सव्वो वि तस्स कुमरस्स चरियवुत्तंतो ।
त सोऊणं सिट्ठी जाओ वज्जाहउव्व दुट्ठो ॥ ६९६ ॥

चिंतेइ हियमज्झे ही ही विहिविलसिएण विसमेण ।
जं जं करेमि कज्जं तं तं मे होइ विवरीयं ॥ ६९७ ॥

एसो सो सिरिपालो जाओ जामाउओ नरिंदस्स ।
गेरुओ ममावराहो किं होही तं न याणामि ॥ ६९८ ॥

तह वि नियकज्जविसए धीरेण समुज्जमो न मुत्तव्वो ।
जं सम्मसुज्जमंताणं पाणिगं संकए हु विही ॥ ६९९ ॥

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१ क जाओ २ क दिट्ठूणं, ३ क, ख थहियाइत्तो ४ आ० स० गुरुओ ५ क संमुज्जमंताण has the given reading; ख and आ० स० read but the variant is not preferable because it gives us 13 syllabic instants—*mātras* in the first foot-*pāda* whereas the metre requires 12 which number is exactly supplied by the given reading.

एवं सो चिंतंतो जा पत्तो नियइंयेमि उत्तारे ।
ता तत्थ गीयनिउणं डुंबकुडुंबं[1] च संपत्तं ॥ ७०० ॥
सो ताण गायणाणं जाव न चिंताउलो दियइ दाणं ।
तो डुंबेणं पुट्ठो रुट्ठो किं देव ! अम्हुवरिं ॥ ७०१ ॥
एगंते डुंबं पइ सो जंपइ देमि तुज्झ भूरिधणं ।
जइ इक्कं मह कज्जं करेसि केण वि उवाएण ॥ ७०२ ॥
डुंबो वि भणइ पढमं कहेह मह केरिसं तयं कज्जं ।
जेण मए जाणिज्जइ एयं सज्झं असज्झं वा ॥ ७०३ ॥
धवलो भणेइ जो नरवरस्स जामाउओ इमो अत्थि ।
जइ तं मारेसि तुमं ता तुह मुहमग्गियं देमि ॥ ७०४ ॥
डुंबो भणेइ तं मारणंमि इक्कुत्थि एरिसोवाओ ।
जं अन्नायकुलं तं पयडिस्सं एस डुंबु त्ति ॥ ७०५ ॥
तत्तो राया जामाऊयं पि तं जमगिहंमि पेसेही ।
एवं च कए नूणं होही तुह कज्जसिद्धी वि ॥ ७०६ ॥
मंतेण तेण तुट्ठो धवलो अप्पेइ कोडिमुल्लं पि ।
नियकरमुद्दारयणं वेगेणं तस्स पाणस्स ॥ ७०७ ॥
तुट्ठो सो वि हु डुंबो सकुडुंबो जाइ निवगवक्खस्स ।
हिट्ठमहीइ चिट्ठइ गायंतो गीयमइमहुरं[5] ॥ ७०८ ॥

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१ The given reading is found in both क, ख
आ० म० नियगंमि २ आ० ख० डुंबकुडुंबं ३ क डुं
४ Omitted in क; found in ख and आ० ख०
५ क ०महुरे

ताणं कोमलकंकुम्भवेण गीएण हरियमणकरणो ।
राया भणेइ भो भो ! जं मग्गह देमि तं तुम्हं ॥ ७०९ ॥
पाणो भणेइ सामिय ! सव्वत्था हं लहेमि बहुदाण ।
किं तु न लहेमि माणं तो तं मह देसु जइ तुट्ठो ॥ ७१० ॥
राया भणेइ माणं जस्साहं देमि तस्स तंबोलं ।
दावेमिमिणा जामाउएण पाणप्पिएणावि ॥ ७११ ॥
डुंबो सकुडुंबो वि हु पभणइ सामिय ! महापसाओ त्ति ।
तो रायाएसेणं कुमरो जा देइ तंबोलं ॥ ७१२ ॥
ताव सहसत्ति एगा वुड्ढा डुंबी कुमारकंठंमि ।
लग्गेइ धाविऊणं पुत्तय पुत्तय कओ तं सि ? ॥ ७१३ ॥
कंठविलग्गा पभणइ हा वच्छय ! कित्तियाउ कालाओ ।
मिलियो सि तुमं अम्हं कत्थ य भमियो सि देसंमि ॥७१४॥
सुणियो सि हंसदीवे पत्तो कुसलेण पवहणारूढो ।
तत्तो इह संपत्तो कहं कहं पुत्तय ! कहेसु ॥ ७१५ ॥
एगा भणेइ भत्तिज्जओ सि अन्ना भणेइ भाया सि ।
अन्नरा कहेइ मह देवरो सि पुन्नेण मिलियो सि ॥ ७१६ ॥
डुंबो भणेइ सामिय ! मह लहुभाया इमो गओ आसि ।
संपइ तुम्ह समीवे ठिओ वि नो लक्खियो सम्मं ॥७१७॥
एएण कारणेणं माणमिसेणं अणावियो पासे ।
उवलक्खियो य सम्मं बहुलक्खणलक्खियो एसो ॥७१८॥

१ मा० स० सुदी २ क तुमे अम्हे

राया चिंतेइ मणे ही ही विट्टालियं कुलं मज्झ ।
एएणं पावेणं तो एसो झत्ति हंतव्वो ॥ ७१९ ॥
नेमित्तिओ य बंधाविऊण आणाविओ नरवरेण ।
भणियो रे दुट्ठ ! इमो मायंगो कीस नो कहियो ? ॥७२०॥*
[1]नेमित्तिओ वि पभणइ नरवर ! एसो न होइ मायंगो[2] ।
किंतु महामायंगाहिवई होही न संदेहो ॥ ७२१ ॥
गाढयरं रुट्ठेणं रन्ना नेमित्तिओ कुमारो य ।
हणणत्थं आइट्ठा नियथाण जाव सुहडाणं ॥ ७२२ ॥
ता मयणमंजरी वि हु सुणिऊण समागया तहिं झत्ति ।
पभणेइ ताय ! किमियं अवियारियकज्जकरणं ति ? ॥७२३॥
आयारेण वि नज्जइ कुलं ति लोए वि गिज्जए ताय ! ।
लोओत्तर आयारो किं एसो होइ मायंगो ? ॥ ७२४ ॥
तो पुच्छइ नरनाहो कुमरं भो ! नियकुलं पयासेसु ।
ईसि हसिऊण कुमरो भणइ अहो तुज्झ छेयत्तं ॥ ७२५ ॥
अहवा नरवर ! तुमए एय अक्खाणयं कयं सच्चं ।
पाऊण पाणियं किरि पच्छा पुच्छिज्जए गेहं ॥ ७२६ ॥

*This verse is not found in the Ms. क which, it seems, has been omitted through mistake, and this becomes more plausible due to the fact that the next verse after verse 19 in this Ms. is numbered not 20, as it should be, but 21. १ नेमत्तिओ (also in St. 741) २ आ० स० मातंगो ३ क रायाः ख and आ० स० read रन्ना ४ क, ख किरि

सिन्नं करेइ सज्जं जं मई इत्या कुलं पयासंति ।
जीहाए जं कुलवन्नणं ति लज्जाकरं एयं ॥ ७२७ ॥
अहवा पवइणंमज्झट्ठिआउ जा संति दुन्नि नारीओ ।
आणाविऊण ताओ पुच्छेइ कुलं पि जइ कज्जं ॥ ७२८ ॥
तो विम्हिओ य राया आणाविय धवलसत्थवाहं पि ।
पुच्छइ कहेसु किं संति पवहणे दुन्नि नारीओ ? ॥ ७२९ ॥
धवलो वि हु कालमुहो जा जाओ ताव नरवरिंदेण ।
नारीण आणणत्थं पहाणपुरिसा समाइट्ठा ॥ ७३० ॥
तेहिं गंतूणं तओ भणियाओ नरवरिंदधूयाओ ।
पउणो कुलकहणत्थं वच्छा ! आगच्छह दुवे ति ॥ ७३१ ॥
तं सोऊणं ताओ मयणाओ हरिसियाओ चित्तंमि ।
तेण मणवल्लहेणं नूणं आणाविया अम्हे ॥ ७३२ ॥
सिबियाए चडियाओ संपत्ता नरवरिंदभवणंमि ।
दट्ठूण पाणनाहं जाया हरिसेण पडिहत्था ॥ ७३३ ॥
रन्ना वि पुच्छियाओ वच्छा ! भंजेह अम्ह संदेहं ।
को एसो गुणवंतो ? कहेह आमूलचूलं ति ॥ ७३४ ॥
तो विज्जाहरधूया कहेइ सव्वं पि कुमरचरियं जा ।
ताव निवो आणंदो भणइ इमो भइणिपुत्तो मे ॥ ७३५ ॥

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१ धा० म० मम २ क पावइ० ३ क omits य
४ After this धा० म० adds तहिं which is not warranted by the metre. ५ क reads only चरियं (and not कुमरचरियं)

तह वि कुमारेणं सो आणीयो नियगिहं सबहुमाणं ।
भुंजावियो य विस्सामियो य-नियचंदसालाए ॥ ७४५ ॥

तत्थ वि उ[1] सो चिंतइ अहह इमो[2] केरिसो विही वंको ? ।
जमहं करेमि कज्जं तं तं मे [3]निष्फलं होइ ॥ ७४६ ॥

एवं ठिए वि अज्ज वि मारिज्जइ[4] इमो मए कह वि ।
ता एयाओ सिरीओ सव्वाओ हुंति मह चेव ॥ ७४७ ॥

अन्नं च इत्थ सत्तमभूमीए सुत्तओ इमो इक्को ।
ता हणिऊणं एयं रमणी वि[5] बला वि माणेमि ॥ ७४८ ॥

इय चिंतिऊण दिट्ठो धिट्ठो[6] दुट्ठो निकिट्ठपाविट्ठो ।
असिधेणुं गहिऊण पहावियो कुमरवहणत्थं ॥ ७४९ ॥

उम्मग्गमुक्कपाओ पडियो सो सत्तमाउ भूमीओ ।
छुरियाइ उरे विद्धो मुक्को पाणेहिं पावु त्ति ॥ ७५० ॥

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१ The given reading is found both in क, ख; आ० स० reads ठिओ which appears to be quite imaginary and unwarranted २ क has the given reading which is more poetic and authoritative than the variant अहो found in ख and आ० स० ३ क, ख निष्फलं ४ After this आ० स० adds जइ which is not found in क, ख and which is not warranted by the metre ५ ख omits वि which metre requires. ६ This is not found in क, ख, but is found in आ० स० which has based it, it appears from Sk. 'घृष्ट' given in the Sk Commentary.

गाढयरं संतुट्ठो राया कुमरस्स देइ बहुमाणं ।
डुंबं सकुडुवं पि हु तोडावइ गरुयरोसेण ॥ ७३६ ॥

डुंबो कहेइ सच्चं सामिय ! कारावियं इमं सव्वं ।
एएण सत्थवाहेण देव ! दाऊण मज्झ धणं ॥ ७३७ ॥

तो राया धवलं पि हु बंधावेऊण निविडबंधेहिं ।
अप्पेइ मारणत्थं चंडाणं दंडपासीणं ॥ ७३८ ॥

कुमरो निरुवमकरुणारसवसओ नरवराउ कहकह वि ।
मोयावइ तं धवलं डुंबं पि कुडुंबसंजुत्तं ॥ ७३९ ॥

मायंगाहिवइत्तं पुट्ठो नेमित्तिओ कहइ एवं ।
मायंगा नाम गया तेसिं एसो अहिवइ त्ति ॥ ७४० ॥

संपूइऊण राया सम्मं नेमित्तियं विसज्जेइ ।
भइणीसुयं ति धूयावरं ति कुमरं च खामेइ ॥ ७४१ ॥

राया भणेइ पिच्छह अहह अहो उत्तमाण नीयाणं ।
केरिसमंतरमेयं अमियविसाणं व संजायं ? ॥ ७४२ ॥

धवलो करेइ एरिसमणत्थमुवगारिणो वि कुमरस्स ।
कुमरो एयस्स अणत्थकारिणो कुणई उवयारं ॥ ७४३ ॥

जह जह कुमरस्स जसं धवलं छोयंमि वित्थरइ एवं
तह तह सो धवलो वि हु खणे खणे होइ कालमुहो ॥७४

१ तडावइ २ क गुरुय० ३ क धण मज्झं ४ क निब
५ स; आ० स० च ६ क मांगा० ७ आ० स० भयं
८ क omits this. ९ क, स उवयारो १० क एवं

तह वि कुमारेणं सो आणीयो नियगिहं सबहुमाणं ।
भुंजावियो य विस्सामियो य नियचंदसालाए ॥ ७४५ ॥
तत्थ वि उ[1] सो चिंतइ अहह इमो[2] केरिसो विही वंको ? ।
जमहं करेमि कज्जं तं त मे [3]निप्फलं होइ ॥ ७४६ ॥
एवं ठिए वि अज्ज वि मारिज्जइ इमो मए कह वि ।
ता एयाओ सिरीओ सव्वाओ हुंति मह चेव ॥ ७४७ ॥
अन्नं च इत्थ सत्तमभूमीए सुत्तओ इमो इक्को ।
ता हणिऊणं एयं रमणी वि[4] बला वि माणेमि ॥ ७४८ ॥
इय चिंतिऊण दिट्ठो धिट्ठो[5] दुट्ठा निकिट्ठपाविट्ठो ।
असिवेणुं गहिऊण पहाविवो कुमरवहणत्थं ॥ ७४९ ॥
उम्मग्गमुक्कपाओ पडियो सो सत्तमाउ भूमीओ ।
छुरियाइ उरे विद्धो मुक्को पाणेहिं पावु त्ति ॥ ७५० ॥

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१ The given reading is found both in क, ख; आ० स० reads ठिओ which appears to be quite imaginary and unwarranted २ क has the given reading which is more poetic and authoritative than the variant अहो found in ख and आ० स० ३ क, ख निप्फलं ४ After this आ० स० adds जइ which is not found in क, ख and which is not warranted by the metre ५ ख omits चि which metre requires. ६ This is not found in क, ख, but is found in आ० स० which has based it, it appears from Sk. 'घृष्टः' given in the Sk Commentary.

सो सत्तमभूमीओ पडियो पत्तो य सत्तमिं भूमिं ।
नरयस्स तारिसाणं सपत्थि ठाणं किमन्नत्थ ? ॥ ७५१ ॥
तं दट्ठूण पभाए लोओ चिंतइ इमाइ चिट्ठाए [२] ।
कुमरहणणत्थमेसो नज्जइ आहाविओ नूणं ॥ ७५२ ॥
अहह अहो अइमत्तं एयस्स [३] कुवेरसिट्ठिणो नूण ।
जो उवयारिकपरे कुमरे वि करेइ वहबुद्धिं ॥ ७५३ ॥
एएण पावेणं जो दोहो चिंतियो कुमारस्स ।
सो एयस्स वि पडियो अहो महप्पाण माहप्पं [४] ॥ ७५४ ॥
कुमरो वि हु तच्चरियं चिंततो रोइऊण खणमिक्कं ।
काऊण पेअकिच्च दावेइ जलंजलिं तस्स ॥ ७५५ ॥
नरबुद्धिमाइणो जे मित्ता धवलस्स आसि तिन्नेव ।
ते सव्वाइ निरीए कुमरेण हिगारिणो ठविया ॥ ७५६ ॥
मयणातिगेण सहिओ कुमरो तत्थ ट्ठियो समाहीए ।
केलिसुहाइं भुंजइ मुणिव्व गुत्तित्तयसमेयो ॥ ७५७ ॥

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१ ख सत्तमं २ क चिंतेइ इमा चिट्ठाए, ख चिंतेइ इमाइ चिट्ठाए ३ क एय ४ In stead of अहह ख reads अहो क incorrectly reads the whole line as 'सो एयम्मि य पडिओ अहह महपुण माहप्प.'

SIṚISIRIVĀLAKAHĀ

THE STORY OF SHRIPĀLA

Part II. Sts 378-757.

TRANSLATION

Now, in the city of Kosambi, there lived a merchant named Dhavala who, because he possessed much wealth, came to be known in the world as *Kubera*-the god of wealth (378)

(And) that merchant, having bought with crores of gold coins (various) marcantile commodities ('kayānaga') and accompanied by many merchants (lit. sons of merchants), had come to Bharuyachchha (379)

There he made a (very) big profit, but still intent on going to a distant shore on account of covetousness of wealth, he got many ships made ready (380)

There was one middle-sized ship which was beautiful being furnished with 16 masts, and there were 4 smaller ships each of which was furnished with 4 masts (381)

There were 100 (big) ships used for a long journey, 108 boats, 84 'Donas' (a kind of ships) and 64 'Vegadas' (another kind of ships) (382)

(There were) 54 'Sillas' (a kind of ships) 50 'Āvattas' (also a kind of ships), and 35 'Khurappās' (a kind of ships). Thus (in all there were) 500 ships. (383)

With the permission (lit order) of the king they (i e. the ships) were filled with merchandise and (then), the captains of the ships and the merchants embarked on them (i e. the ships)–a special care of which was always taken by the divers, the boatmen, the rowers, the mariners, and the helmsmen; and which were diligently protected by 10,000 soldiers, who were under the service of Dhavala and who had held various kinds of weapons (ready) in their hands [lit. whose hands were intently engaged in (holding) various kinds of weapons]; and which were decorated with many 'chauries', umbrellas, 'sikkaries' (a kind of ornaments for the ship), flags and excellent crests; and whose beauty was enhanced by sails, ropes, anchors, 'pakkharas' (a kind of implements for the protection of a ship), and drums. (384, 385, 386, 387)

(Then) having stored them (i.e the ships) with large quantities of water, provisions for the journey, and fuel, Dhavala, with his retinue, embarked on the ships at an auspicious moment and gave orders for putting the sails on (lit. caused them to be started); but even though oblations were given, and the drums were beaten with a loud noise, the ships did not move, in spite of the sailors' trying to do so. (388, 389)

She replied: "These ships are stopped by a goddess; (and) they will move (only) when a man, possessed of thirty two auspicious marks on the body, is given in oblation." (391)

Then Dhavala, having pleased the king with presents of very costly things, requested him (thus): "Oh, lord! give me one man for offering oblation." (392)

The king said: "Take, as you please, any man who might be a foreigner and helpless (i.e. without a guardian etc.), but you should not take any other person." (393)

Then, when the soldiers of Dhavala began to make a search for such a man, they came to know the prince Shripāla to be a foreigner. (394)

Then they (lit. those people i.e. the soldiers) informed Dhavala about him (i.e. Shripāla) who was possessed of 32 auspicious marks on the body; and Dhavala again obtained the order of the king for capturing him. (395)

(And then) that Shripāla, though he was sitting in the market (or forum) in a pleasant mood, was suddenly surrounded by the soldiers of Dhavala who had weapons drawn up (ready) in their hands. (396)

(And they said:) "Oh, oh, come on quickly; to-day, the merchant Dhavala has become exasperated with you. You will be given in oblation to a goddess; do not say that we did not tell you (so). (397)

The prince replied: "Oh, oh, give oblation by (offering) that animal in the form of Dhavala; have you ever heard anywhere that anybody gives oblation by (offering) a lion?" (398)

Then the soldiers tried to show some stren-
hearing the roaring noise (lit. roaring of a lion),
by the prince, they ran away like a crowd
(399)

The king, also, being impelled by Dhavala, sent his own army; but that too was defeated by the prince in no time (lit. in half a moment) (400)

Then at the order of Dhavala, the soldiers together with the army of the king surrounded the prince by forming three circles (lit. lines) around him, just as the mystical letter ह्रीं (in the *Siddhachakra-yantra*) is surrounded by three circular lines. (401)

Dhavala said, "Oh, oh, give him in 'oblation' having cut his body with (your) weapons on this very spot, so that that goddess may be pleased to day." (402)

The arrows, the daggers, the spears and the swords etc. of those soldiers did not affect the prince's body; oh, the prowess of the great herbs !! (403)

The prince, on his part, cut off with his arrows the hair, the ears and the noses of some of them, but he did not take their lives on account of compassion. (404)

Having seen him (unaffected thus) Dhavala thought: " He is, indeed, not a human being, but some demigod or a god possessed of great prowess. (405)

Then having placed his folded hands on his head Dhavala requested him (thus), "Oh lord, by such power of yours you appear to be some demigod. (406)

Therefore, show favour and employ some remedy for the movement of my ships which have been stopped; for *'the good are always benevolent'*. (407)

The prince replied, "If your ships are moved what will be the gain ?" He said, "One lac gold coins." (408

Then the prince, with a delightful mind, and ...ed by (many) people, walked on and, accompanied Dhavala, boarded the foremost ship. (409)

When the sailors were engaged in the management of their respective ships, the prince, who had meditated upon the *Nine Dignities*, produced a loud noise (*"hakkā"*) (410)

Hearing that loud noise of the prince, that wicked goddess ran away all of a sudden; the ships moved and proceeded further. (411)

(Various) musical instruments such as kettle-drums (*bheri*), *bhungala* (a kind of musical insrument) etc. producing profound sounds were heard, the dancing girls began to dance, and songs began to be sung sweetly. (412)

Seeing this wonder Dhavala thought, "If he were to be with us anyhow, there would come no impediment (on our way). (413)

Thinking so Dhavala having offered one lac gold coins and bowing down to him with courtesy said, "Oh, magnanimous man! I have gathered together ten thousand brave soldiers by giving them each an annuity of one thousand gold coins. (414, 415)

If you (also) want to accept my service, let me know what annuity should be given to you because you are possessed of great prowess." (416)

Having smiled the prince replied, "Give me alone that much (amount as my) annuity which you give to all these taken together." (417)

Then, the merchant who was suddenly surprised, having calculated, thought, "The annuity of all (taken together) is one crore gold coins. (418)

"He alone demands one crore. Oh! he has indeed made an improper demand. What more work will be accomplished by him than by them?" (419)

Having thought so Dhavala said "Oh prince if you will accept ten thousand I will give that much; but as for one crore it is not a fair demand." (420)

The prince replied, "Oh you! who are like a father to me, I do not want your annuity but I, who am desirous of visiting foreign countries will accompany you if you will allow me to sail in your ship on fare. (Hearing this), the merchant was greatly delighted and demanded one hundred gold coins as fare per month. (421, 422)

When the prince, having paid it, went on board the foremost ship the drums were beaten for the voyage to Ratnadvipa. (423)

The sails were set on, the loops (or swings) were stretched forth, and the masts and oars began to move. (424)

Some began to measure the circle of the Polar star, some began to throw out the water which had entered the vessels, some began to measure the tide (or calculate time), and some were engaged in marking the path (of the ships). (425)

Seeing alligators at certain places some (of them) began to sound the drums, and some began to throw oil in the fire by means of small vessels (or spoons). (426)

Seeing the ships of pirates the (respective) captains took the care of their ships and the pirates were driven away by the soldiers. (427)

The sunrise and the sunset were (both) seen in the midst of the ocean and at night the directions were, also seen lighted by the submarine fire (428)

While witnessing the curiosities of this type the be[illegible] of the prince moved onwards, the captain of the ship sa[illegible] (429)

"Oh, oh, (passengers)! if you want water, fuel etc. speak out clearly because Babbarakula has arrived". (430)

Then the merchants (lit. passengers) cried out, "Turn towards the city of Babbarakula so that we may (be able to) get water. Do not delay. (431)

Having reached there, the people landed on earth with great delight, and Dhavala with his ten thousand soldiers pitched his camp (lit. stayed) on the shore. (432)

In the meantime, having heard their clamour the revenue-officers of the city appointed by the king of Babbarakula came there. (433)

When the merchant did not give the toll eventhough demanded by them, they sent for Mahākāla, the king of Babbarakula (434)

The powerful Mahākāla went there and asked for the toll. But the merchant did not give it, and instigated his soldiers to fight. (435)

Then the soldiers of Dhavala with their powerful (or terrible) weapons began to fight forthwith with the soldiers of Mahākāla, because in this world the soldiers, if instigated, prepare to die. (436)

In the beginning the soldiers of Dhavala routed the army of the soldiers of Mahākāla whereupon the king Mahākāla (himself) got up (and prepared to fight). (437)

(Then) the soldiers of Dhavala, being unable to bear the (powerful) lustre of the king (lit. lord) of Babbarakula, fled away; and as for Dhavala, who was fighting on foot, he was felled down and bound. (438)

(Then) having tied him to a tree, and having appointed his own soldiers for the protection of the caravan, the king himself proceeded towards the city. (439)

(On the contrary), being pierced by the arrows of the prince some of the soldiers of the king of Babbarakula began to fall down, some dashed against each other, and some began to run away. (450)

The king Mahākāla, also, threw his *Sauvahastika* weapon, but on account of the power of the medicinal herb, it also did not affect the body of the prince. (451)

Then the prince immediately caught hold of that Sauvahastika weapon and having discharged it felled down the king of Babbarakula on the ground. (452)

Having bound him the prince took him near the multitude of his own people and on seeing him the men (i.e. the soldiers of Mahākāla), appointed for the protection of the multitude, ran away. (453)

(Then), Dhavala, who was freed from the bond, took his sword and at once ran to kill Mahākāla; but Shripāla stopped him from doing so (by telling him the following words of advice). (454)

'Good persons do not kill a guest, a refugee, a bondman, a diseased person, a fugitive, an old man, and a child.' (455)

(Then) the merchant (i.e. Dhavala), becoming angry with those ten thousand soldiers who ran away being beaten by the soldiers of the king of babbarakula, deprived them off their annuities. (456)

And all of them became voluntary servants of the prince (without any remuneration), and the prince gave them the charge of the ships which came to him as his own share. (457)

(Then) Shripāla himself released Mahākāla from the bond and honoured him with the garments, (ornaments), etc. (which were taken) from the ships that he as his own share. (458)

The courteous prince released those soldiers (of Mahākāla) also, having made them put on excellent clothes, and pleased them. (459)

Mahākāla was struck with wonder in his mind on seeing that behaviour of the prince, and requested him in (the following) courteous words: (460)

"Oh you best among men! sanctify my city with your feet so that I may also show you some respect on my part. (461)

When the prince, who was a store of courtesy, agreed (to do so) the merchant Dhavala dissuaded him very much not to do so; (for) *the sinners are suspicious every where.* (462)

In spite of that Dhavala's dissuading him, the prince with all his retinue, entered the city of king Mahākāla which was decorated with arches and bowers. (463)

Mahākāla made him sit on his own seat with (great) respect and said; " This my kingdom and life are at your mercy. (463)

"Moreover, I have a daughter named Madansenā who is dearer to me even than my own life; please accept her in marriage." (465)

The prince said, " I am a foreigner and my family and character are not known (to you), and (therefore) how is it that you give your daughter to me (in marriage)? Think well (before doing so)." (466)

Mahākāla said, " Your family is known even by your conduct; a foreign country does not matter (much); therefore, (please) make this (my) request fruitful. (4

When the prince said, "Yes," the king got his daughter married with a great festival, (and) offered him bountiful wealth. (468)

(Moreover), having got enacted nine dramas (in honour of the marriage ceremony (he i. e. the king) presented (lit. made put on) beautiful dress (lit. clothes) to the whole retinue that had accompanied the prince. (469)

(And) having dispatched to the shore an excellent ship named '*mahãjunga*' the king, also, accompanied by the prince went there (i.e. to the shore). (470)

The merchant, also, on seeing (the ship) '*mahãjunga*' possessed of sixty four masts and filled with gems and gold, thought in his mind (thus): (471)

"Alas! what a (wonderful) thing has happened that he (the prince), who was like a servant to me, has (now) obtained such a lordship! and (yet) he does not give me his fare!" (472)

Having thought so he demanded from the prince the fare of the last month. He (i.e. the prince) also gave him ten times (his fare). Ah! what a (great) difference between them? (473)

(Then), having made the prince, with (all) his retinue, sit in that great ship and having sent his daughter, Mahãkãla went into his city. (474)

(Then), those people (i.e. the prince, Dhavala, and the multitude of the merchants) having crossed the ocean by means of a ship, reached that Ratnadvipa, just as the monks having crossed (the ocean of this) world by means of asceticism reach the abode of (final) beatitude (*Moksha*). (475)

(And), there having stopped the ships on the sea-shore by casting large anchors they took away (their) merchandise (etc. from the ships) and placed it in the camps (that were pitched for the purpose) (476)

The prince, also, seated in a camp together with his retinue, began to witness dramas like a god seated in a *celestial car* (*Vimāna*). (477)

The merchant (Dhavala) also expecting great profit in that island requested the prince thus: "Oh, lord! why do you not sell the merchandise of your ships?" (478)

Then the prince replied, "Respected sir! (*tāta*) there is no distinction between you and me, you, yourself, do with the merchandise as you like." (479)

The merchant, who was greatly delighted, thought "Hā, hā, I shall do as I like, because the merchants regard *selling and buying* (i.e. business transaction) as *Chintāmani* gem. (480)

In the meantime a certain god like man, who was possessed of excellent beauty and dress, whose eyes and face were charming, who was mounted on an excellent horse and who was surrounded by a large retinue, arrived at the door of the prince's tent; and while he was witnessing the play (there), the prince called him. (481,4

He, who bowed down to the prince, who was honoured with a seat, who was possessd of modesty and who was composed in his mind, sat beside the prince. (483)

Having, for a moment, seen that drama, which resembled the drama of gods, he (i. e. the stranger) thought: "By this sport, he appears to be a prince" (48

When the play was over he was asked by the prince (thus): "Oh, good *one! who are you?* What c do you belong to? and have you seen any wonder?" (4

He, who was possessed of modesty, replied to the prince (thus): "Oh, lord! in this island there is a round-shaped mountain (named) *Ratnasānu*, which is possessed of lofty peaks (486)

"In the midst of it there is situated the excellent y named Ratnasanichaya; and Kanakaketu, the lord of demigods, protects it. (487)

"He has got a beloved named Kanakamālā and four s (named) Kanakaprabha, Kanakas'ekhar, Kanakadhvaja d Kanakaruchi, born of her womb. (488)

"Above them (four), he has got a daughter named adanmanjusā, who is proficient in all arts, who has rown the beauty (even) of *Rati* into the back ground, d who has known the true nature of things (*Tattva*) 89)

"In that city there is a Shrāvaka (a Jain) named indera, (and) I am his son Jinadāsa; I tell you a onder; please listen to it. (410)

"The grandfather of the king Kanakaketu has got uilt here the temple of Lord Rsabha which is like a rest-jewel of (the Mount.) Giris'ekhara. (491)

"Of what description it was?

"It was as lofty as the desires of the minds of good ersons; it was as pure and extensive as the character of noble man; it was as white as the fame of a charitable man, and it removed darkness (from the world) like the lise of the sun. (492)

"In the midst of it there is an idol of the lord Rsabha, which is made up of gold and gems, which gives delight to the minds of the people of (all) the three worlds, just like the digit of the new moon (which, also, gives delight to the minds of the people of the three worlds). (493)

"The king of the demigods, possessed of great devotion, always worships it; and the people also bow down to it, worship it, and meditate upon it with great delight. (494)

"That daughter of the king (i e Madanamanjusā) who is specially devoted to it, always performs the Eight fold Worship at (all) the three *Sandhyās* or periods of the day (viz morning, noon and evening) (495)

"Once upon a time that princess, who is well versed in *Religious Rites* (*Vidhi*) performed the worship with all the details of the religious rite together with her retinue and was bowing down to the Gods (i e the idols of the Tīrthankaras) (496)

"At that time the king also came there, and seeing the manner of worship became horripilated with joy and began to think in his heart thus (497)

"Ah! this my daughter has performed unparralleled *Decorations of the idol* (*pūjā*) (and) ah! she has shown her incomparable skill (498)

"Blessed is she and meritorious is she who has got such a pure devotion in the worship and *decoration* of the Lord Jina, and whose straightforward good nature is (clearly) seen (in her worship) (499)

By means of (her) firmness (in religion), *Illumination* (*prabhāvanā* of the Jain religion), proficiency (in the Jain Scriptures) devotion and attachment to the *Tirtha* (both the moving and the non moving i e the Tīrthankaras while they are moving and their idols etc) it seems that her mind is possessed of *Samyaktva* (i e True Faith) with all its essential qualities (lit ornaments) (500)

"Therefore if I can get anyhow a husband befitting such a daughter of mine as this my mind would be quite at ease (501)

"Thus being pierced by the thorn in the form of the ty of getting a husband for his daughter, the king

'This (i.e. the closing of the doors of the adytum) is (the bitter) fruit of the *Irreverance* (Āśātanā) in the form of *the want of the concentration of (my) mind*; hence I think it is my own fault. (511)

'The Lord *Vītarāga* (i.e. the God who is free from Love and Hate etc.) does never become angry in this manner; but oh, child! know this to be the disfavour shown by the presiding deity of the temple of the Jina.' (512)

"Then, having ordered his men to bring the excellent incense perpared from camphor, agallochum (*Agaru*) and musk—excellent materials fit for gods, the king, together with his daughter, waved the (incense in) the censers (for sanctifying the temple), and with his mind quite pure and his body quite motionless he sat there and there. (513, 514)

"The king as well as his daughter had three fasts and, (therefore), even the charming porch did not creat delight in the hearts of the people. (515)

"(And) when the group of tributary kings an ministers as well as the citizens also, sat with dejecte hearts, and when bright lamps burning incessantly, we lighted, some people began to find fault with the princess, and the others with the king. And (then) when the people, thus, began to prattle amongst themselves in various ways, there was heard in the assembly hall which was quite destitute of any sound, in the latter half of the third night, an *Aerial Speech* as follows: (516, 517, 518)

'There is no fault of the princess nor that of the king. Let all of you listen to the cause of the closing the temple.' (519)

"On hearing this the princess became horripilated, and the king, also, became delighted on account of (i. e. on hearing) these words (520)

"All the people, who were also greatly delighted, began to think (thus,), "Oh, what cause will be given", and then the speech was (soon) heard again (521)

"*That man, by whose sight the doors of the temple of the Jina will be opened, will become the husband of Madanamanjusā* (522).

"All the people who were greatly pleased began to think, "Whose speech might this be? and when will it happen so?" Then the speech was heard again (523)

"I am Chakreshwari the presiding goddess of Lord Rsabha, and I shall certainly bring that man (here) within a month (524)

"In the meantime the day dawned and the drums were beaten, and the king, with his retinue, also, got up and went to his residence (525)

"Then, having performed (various) religious rites such as the worship of the idol of the *home-temple* etc, he broke his fast; and that story (about the aerial speech) spread everywhere among the people (526)

"Then the people began to come to the doors of the temple of the Jina with great delight; but when they were not opened they turned back with dejected hearts. (527)

"Nobody was able to open the doors of the temple of the Jina, but (on the contrary) many persons (instead of doing so) opened (i. e. betrayed) their own *karmas* (i. e. actions) (528)

"In this way it is a little less than a month since the doors of that temple have been closed; and this is that wonder (that I was talking to you about) (529)

"And oh you, best among men! if you yourself will open the excellent door of the temple of the Jina, the words of the goddess *Chakreshvari* will be fulfilled (i. e. will prove true). (530)

"Therefore, oh you, magnanimous man! Let you yourself quickly open the temple of the Jina; for, when it will be opened our merit also will open (i. e. will become manifest). (531)

Then the prince at once mounted the horse and said to the merchant, "Oh, lord! you also accompany us so, that we may go to the temple of the Jina." (532)

Then the merchant replied to the prince, "You are an unthoughtful man, and, therefore, without doing anything you certainly enjoy what is not earned by you. (533)

"Indeed, I am not living here like you in that manner; (therefore) you yourself may go; (but) I shall mind my own business." (534)

Then, leaving Dhavala, the whole of the remaining company of merchants accompanied the prince and arrived at the temple of the Jina. (535)

(Then) the prince said, "Oh, you people! go to the temple of the Jina one by one so that the person, at whose sight the door will be opened, can clearly be known." (536)

Then the company of the merchants replied, "Oh, ! Do not give such an order; does anybody but n open a forest of day-lotuses? (537)

" Does anybody but the disc of the moon divert a rest of night-lotuses ? Does anything but the Spring eason adorn a line of forests ? (538)

" Does anything but the mango-tree make a cuckoo ng (lit. open its neck) ? In the same way, oh lord ! y whom but you yourself can that door be opened ? " 539)

Then having abandoned (his) horse etc. and putting n a scarf (on his shoulder), and uttering the phrase *Nisihi* ' (I desist from all sinful actions), the prince ntered the main entrance of the temple. (540)

When the prince possessed of dilated eyes and tus-like face, entered the porch, both the doors (of he inner temple) opened all at once making a cracking ound. (541)

Having bowed down to (the idol of) Lord Ṛṣabha, he worship of which was performed by means of muslim) garments, (beautiful) ornaments and saffron, nd which had (its neck decorated with) a garland of unwithered flowers, he, there, placed (lit. presented) before the idol) an excellent fruit. (542)

In the meantime, the king, accompanied by his laughter (Madanamañjuṣā), came there and looked at the prince, whose life was wonderful, with very steady eyes. (543)

The prince, also, who, on account of joy, had touched (or embraced, as it were,) the ground (lit. the surface of the earth) while performing the *Five-fold Salutation*, and who had placed his lotus-like hands on his head, began to extol Lord Ṛṣabha thus. (544)

nich are hanging from your neck,—(just like) kalas'a also decorated with blue-lotuses, I bow down you. (550)

"Oh, the First Lord! whose nature (*svarupa*) ould be known (only) by the qualities of the mind great ascetics which are greatly absorbed (i. e. by e deep concentration of the great ascetics), who are e saviour of (all) the creatures who are fallen into e (great) abyss of this worldly existence, and who are e Lord of the Jinas, I bow down to you. (551)

"Oh, the *ornament* of the mountain S'atrunjaya, he destroyer of misery, (you) whose feet are bowed down o by the lord of the demigods, who are the giver of all he (eight) *Great Siddhis* and the Lord of the Jinas! bow down to you. (552)

"Oh, Lord! whose feet are glowing with the lustre f the crest-jewels, made up of gems, of the gods who *bow* lown to you (or, whose feet are adhered to with *devotion* by Ratnas'ekhara and the gods who bow down *to you*), I bow down to you, I bow down to you, I *bow down* to you, I bow down to you and I *bow down to you* alone." (553)

The king, having congratulated him, said to him "Oh, child! as you have opened the temple, so also disclose to us your own life as well." (556)

"Noble persons do not utter even their own name, then how can I tell my life ?" While the prince was thinking like this, there arrived a *Chārana* ascetic (i. e. an ascetic possessed of the power of moving in the sky) (557)

When he, having saluted the idols (lit Gods), took his seat, and when, having saluted him, the king etc also took their seats, the *Chārana* ascetic began to preach religion as follows (558)

"Oh, you magnanimous souls! practise well the religion propounded by the Jinas, if you want happiness of this as well as the next world (559)

"The Jinas have propounded the beautiful religion constituting of the propitiation of the three *Tattvas* or groups of fundamental Dignities And the three *Tattvas* are said to be the (true) *Deva God*, the (true *Guru* Preceptor and the (true) *Dharma* Religion (560)

"And the sub-divisions of each of them should be known to be two, three and four respectively There the *Arihanta* the Destroyer of internal enemies such as love and hate, and the Siddha-the Liberated Soul, are the sub-divisions of the *Devatattva* (561)

"The *Ācāryas*-the Religious Heads, the *Upādhyāyas*-the Religious Teachers and *Susādhus*-the well behaved monks—these three are the sub divisions of the *Gurutattva* And (Right) Faith and Vision, (Right) [illegible]dge, (Right) Character and Asceticism, and

Penance are the four sub-divisions of *Dharmatattva*-Religion. (562)

"These *Nine Dignities* constitute the essence of the Jain Religion Order (*Sāsana*), therefore, propitiate those *Dignities* with ardent devotion (563)

"Thus always meditate upon the Conquerors--the *Arihantas* who have conquered the internal enemies (such as Love, Hate, Anger, Pride, Deceit and Greed) who are possessed of pure knowledge, who are characterised by the well known (Eight) *Prātihāryas*-Paraphernalia (consisting of eight things), and the (Four) *Atis'ayas* Excellencies, and who remove the dirt in the form of the collection of doubts (564)

"Always contemplate, in the mind, upon the *Siddhas*—the Emancipated Ones, who are completely free from the covering of (all) the eight evil *karmas*—actions, who are possessed of the treasure of the Four Infinities such as Infinite Knowledge etc (i e Infinite Knowledge Infinite Vision, Infinite Happiness and Infinite Exertion or Ability-*Virya*), and who have reached the Highest Place—*Moksha* in the entire universe (565)

"The *Jivas* souls get that happiness in this world at the feet of the *Āchāryas* Religious Heads, which is not given to them (even) by their parents Therefore, always worship them so that you may get the happiness of liberation *Moksha* in a very short time (566)

"Always meditate upon the excellent *Upādhyāyas* the Religious Teachers, who satisfy (the people of this world) by means of the Sacred Texts or Scriptures --*Sutra*, their meaning - *Artha*, and Heard Knowledge

- *Sruta* constituting of Aversion to worldly life *Samvega*, which are (conventionally) known to resemble sweet water, milk and nectar respectively,- and who (i e the Upādhyāyas), (thus) do favour (to the people of the world) (567)

"Always contemplate upon the feet of the revered Monks *Munis* who are forgiving, self restrained, protected by the (three) excellent Modes of Protection-*Guptis*, free (from covetousness), equanimous, possessed of a number of virtues, free from carelessness and negligence, and the destroyers of Delusion-*Moha* and Illusion-Māyā (568)

' (Cultivate) Right Faith—*Darsana* which constitutes the belief in the Six Substances or Entities—*Dravyas* etc, which is the foremost among all qualities and which cures diseases in the form of heretic doctrines just as an elixir of life (*rasāyana*) cures incurable diseases (569)

" Keep in the abode of your mind (Right) Knowledge-*Gnāna* which is (so) prominent and celebrated, which is constituted of the aggregate of the (seven) Systems of Philosophy—*Nayas*, which consist only of the preaching of the True Nature of things—*Tattva*, which is resplendent, and which removes ignorance just as a lamp made up of rubies removes darkness (570)

mls, which is free from violations (or transgre-) *Atichāras* (regarding religious duties and injunc and which is constituted of many Principal and dinate Qualities—*Gunas* (571)

'Practise, for the destruction of your misery, ce—*Tapa* without any hope (of fruit or reward) nance which is of two kinds–outward and inward, destroys very heavy evil *karmas*, which destroys nd which is propounded in the Sacred Books–*Āga* (572)

Those, who propitiate these excellent Dignities i yield desired fruits, obtain the prosperity of un rupted happiness in regular succession like king pala' (573)

The king asked " Oh, Lord! Who is Srīpāla ? ") then the (*Chārana*) ascetic also pointed out with finger (saying) ' This, who is sitting beside (574)

Having known him, the king, with great delight, ested the excellent sage (thus) ' Oh, Lord! manifest to us the account—*svarupa* of his ' (575)

Then that Chārana ascetic revealed (to them) the unt of his (Shrīpāla's) life from *beginning to the end* his opening the temple of the Jina (576)

(And added that) ' Moreover he, having henceforth rried many princesses, and having ascended the ne of his father, will become a sovereign king (577)

Then having propitiated with devotion the Circle the Sacred Ones—*Siddhachakra* with religious rite

he will obtain the heavenly happiness and gradu the happiness of liberation—*Moksha* (578)

"On account of this (reason) that magnanim man, has become possessed of great prowess and fa and has become blessed, meritorious and very fortu due to the favour of the *Nine Dignities*. (579)

"Any great sinner, who will do anything adve even to him, will himself soon reap the fruit of h action (580)

"Even the miseries of his, who has obtained t favour of the celebrated *Circle of the Sacred Ones* the *Nine Dignities* (already described before), undoubtedly be for his great happiness" (581)

Having said so, the excellent among the sa flew (lit. went) into the aerial path, and the pe such as the king etc became greatly delighted (58

At that very instant, when all the citizens assembled together in the vicinity of that temple, king, having offered Madanamanjuṣa to the prince, having got prepared all the materials for the marr ceremony, got performed, with a great festival, ceremony of accepting the hand of the bride—*P grahana* (i e he made the prince accept the han his daughter) (583, 584)

(The king also) gave (to the prince) the orna etc made up of gems, gold and silver, also eleph and horses and a large retinue (585)

He also gave him an excellent place of resid and the best of the princes (i e Shripāla) sta there with his two excellent wives became well-k every where (586)

(And) the prince, with great delight, began to make good use of the amount of his wealth and prosperity, [in] that temple, by means of performing decorations and [various] kinds of worship—pūjā and by distributing things [of] arbitrary value and doing various other acts of the [adv]ancement-prabhāvanā (of the Jain Religion) (587)

He (moreover), observed, there, the (Āyambil) Aṭṭhāi of the Chaitra month, and he also perform[ed] the (proper) religious rite of worshipping the [Ci]rcle of the Sacred Ones Siddhachakra (588)

(Now) on a certain day while the king, seated on [the up]per place-rubalanaya of the temple, was getting [per]formed a festival in honour of the Jina, in the [com]pany of the prince, he was requested by a head [pol]ice-officer thus "Oh, lord! a certain leader of [merch]ants having failed to pay the toll has failed to [obe]y your command also (589, 590)

" He has been (captured and) bound by me, what [is] the order of punishment for him?" The king replied. "When the order is disobeyed death is the punishment ([tha]t life is taken)" (591)

The prince (Shripāla, who was sitting near by,) [sai]d "Please do not give an order of punishment of [de]ath while sitting here, for it is a great sin (lit. fault) [ev]en to utter faulty (i.e. sinful)-sāvadya words in a [te]mple" (592)

Then when the king having made him released [or]dered him to be brought before him, the prince (Shripala) having seen him found him to be the [m]erchant Dhavala (593)

The prince thought in his mind Alas! how is it that even such a thing has happened? Or, what (evil) is not done by persons who are under the influence of Greed? (94)

Then having got him released by the king saying that he was like his own father to him, the benevolent prince (also) mad the king allow (lit dismiss) him to go to his own residence (95)

Now on a certain day the prince was requested by one of the merchants thus Oh lord! all of us who have filled our vessels (with merchandise) are (now) ready for d parture (96)

Therefore, oh lord! soon take us again to our native land just as you brought us safely here" (97)

Then the prince asked permission of the king for going to his native country, and the king, after gr hesitation (lit. anyhow) dismissed him having greatly honoured him (98)

Having given (good) advice to his daughter, having entrusted his daughter to the prince, and having made the prince take his seat in a ship the best among the kings turned back (99)

The prince with great respect, made even Dhavala with a large retinue, sit in his own ship and (made) others sit in the remaining ships (100)

the ocean, just as Indra seated in the *Pālaka nāna* enjoys pleasures even in the aerial path. (602)

Seeing the enjoyments of the prince, the pair of beautiful ladies and the abundance of wealth, Dhavala, whose mind had become greatly agitated, began to think thus: (603)

"Alas! alas! what a great amount of wealth has this ordinary man obtained! Moreover, blessed is he who has such a pair of beautiful ladies. (604)

"Therefore, I shall be blessed only if this wealth and the pair of beautiful ladies of his would be mine anyhow; otherwise my life is (quite) unblessed." (605)

In this way he, who was covetous of wealth, who was pierced by the arrows of Cupid on account of his thinking about the (two) beautiful ladies and who had thus entertained bad thoughts in his mind, did not get happiness, just like a person who has been pricked by thorns. (606)

Greed alone is powerful (enough to bring about one's ruin), whose heart does it not torture, then, if it is accompanied by pride and sensuousness just as fire when accompanied by the wind? (607)

Then he, who had had no sleep was seen by his friends greatly afflicted with pain at midnight even while he was lying in his bed. (608)

(Then) being again asked by them, "What is that your great mental pain," he revealed to them all those wicked thoughts which he had entertained. (611)

Having heard him all those four merchant friends, also, said: "Alas! alas!! why have you even uttered such a thing which is like a thorn to the ears? (612)

"It does not behove noble persons to take away the wealth even of other persons; much more formidable, therefore, is the result (lit. fruit) of (taking away the wealth of) one's master who is benevolent. (613)

"Attachment even to other person's wives on the part of noble persons is censured among the people; (formidable), therefore, is the desire of one's master's wife just like the desire of (getting) the crest-gem of the *taraka* serpent *(which is very formidable)* *(614)*

"Taking away treacherously the life even of other persons is (quite) improper in the world; therefore, the desire of killing (treacherously) one's own master is, indeed, the cause of hell-*naraka*. (615)

"Therefore, how did you think of such a sin in your mind; and if you did think of it why did you tell it (to us) with your own tongue? (616)

"Upto this time you were our master and friend, but now thinking of such a thing you have become our enemy. (617)

"Have you forgotten that moving of ships, (your) release from Mahākāla (or from death) and the securing of your freedom from the king of the demigods? (614)

"Those, who become treacherous to such a person who is so benevolent, top the list of the wicked (619)

The serpents, who are black, who move in a zig-ay, who are addicted to finding out the holes of insects (and killing them), who are formidable ite others, kill even those who reared them up milk; (or wicked persons who are vicious, who es crooked habits, who are addicted to finding out rawbacks in other persons, who are dangerous backbiting, kill even those who fondled them milk) (620)

"To whom do wicked persons, who manifest their edness in their bodies, who turn away their faces mity, who disregard love, and who are vicious and -hearted, not give affliction [just like fever which, manifests uneasiness in the body, which makes mouths of persons bitter, in which a man does not ghee etc, which makes the body loathsome and h gives pain (to it)] ? (621)

"To whom do the dogs in the form of wicked per- who have found out the drawbacks in other persons happiness ?—the wicked persons who abuse (just he dogs bark), who disclose to the people the vbacks of others which ruin the latter (just as dogs give a poisonous bite which ruin the lives of ple, and who secretely detect the drawbacks of ers (just as the dogs smell secretely and follow heels of strangers etc) (622)

"Therefore by this black *les'yā* (or emotion of the l) you are not Dhavala (a white i. e. a pure, straight- ward man) but Death-Kāla incarnate (a black i. e. vicked man), therefore, we shall be defiled with lness even at your sight" (623)

Then, when having said so, the three good persons went to their respective abodes, the fourth, who was of a wicked nature and who was (still) sitting near him (i. e. Dhavala), said to Dhavala: "This your secret (desire) should not be told to these (three) because they, who have become your enemies, think but of doing you wrong. (624, 625)

"I, alone, am here intent upon accomplishing the desired object of your mind, therefore do not enter any anxiety in your mind. (626)

"But you should make a special friendship with Shripāla, because (then) he, whose mind will be full of confidence, will be easily killed (by us)" (627)

Then Dhavala, who was pleased said: "You are my great friend; but tell me how will my desired object be fulfilled." (628)

Then he (i. e. Dhavala's friend) replied: "When he (i. e. Shripāla) having, under the pretext of curiosity, been made to ascend the platform supported by the ropes and after the ropes being (then) secretely cut off, will certainly fall in the ocean, desired object will be fulfilled without any doubt. (629, 630)

Then, Dhavala, who was delighted, began to enjoy various sports with the prince, which were ming on account of great laughters, that even prince began to laugh. (631)

"I see something in the midst of the ocean which I have never seen before," saying so he himself descended from it and said specially to the prince: (633)

"Oh, prince! unparalleled is the curiosity. It is worthy of being seen even by you; because the people say 'better see (the wonders of the world) than (merely) live (without seeing or experiencing anything).'" (634)

Then, when the prince also, out of curiosity, ascended that raised platform, that wicked friend (lit. counsellor, of Dhavala) cut off the ropes of that platform. (635)

Then, the prince, also, falling down, all of a sudden, from the platform, meditated upon the *Nine Dignities*; and (on account of their prowess) fell on the back of an alligator at that very moment. (636)

On account of the greatness of the Nine Dignities, and on account of the power of the medicinal herb (which enabled him to pass safely through water) the prince, seated on the back of the alligator, safely reached the shore of Kunkuna only in a short time (lit. in a moment). (637)

And there when he, who had slept under an excellent *Champala* tree standing somewhere in a certain forest, woke up he found himself encircled by soldiers, who were waiting upon him. (638)

Vasupāla in the city of Sthāna (which is situated) in the country of Kunkuna who has ordered us thus: 'If you see in the last *prahara* (a period of three hours) to-day an excellent man seated under a tree, whose shade would not be moving, on the shore, quickly bring him (here) having made him seated on a horse.' (639 to 641)

" Then, oh, lord! you are the only person who is seen by us, through good luck, seated under the foot of a tree as described above, therefore, quickly mount the horse." (642)

The prince, also, mounted on a horse and surrounded by those soldiers, soon arrived at a forest situated in the vicinity of the city of Sthāna (643)

The king, also, accompanied by his ministers and tributary kings, came to receive him and made the prince enter the city, which was (nicely) decorated, with a great festival. (644)

And having honoured that prince by means of food, clothes etc the king very respectfully spoke the following words: (645)

" On a previous occasion a certain astrologer, wh had come to my court, was asked by me as to wh would be the husband of my daughter Madanamanjarī. (646)

" And he had replied that that man, who would be found seated under a tree, whose shade would not be moving, in the forest on the sea shore, on the tenth of the bright half of (the month of) *Vaiśākha*, ' become her husband. (647)

" And on this very day (lit. to-day), oh, child ! we ave, through good luck, come across you alone in exactly uch a state (as already described above); therefore, uickly marry this my daughter Madanamanjarī". (648)

Having said so, the king got performed the marriage ith full festivity, and offered (to the prince) horses, lephants, jewels, gold etc. (649)

Then Shripāla began to enjoy (various) pleasures n his place of residence given to him by the king; or, merit-*punya* alone is the root cause of happi-ess. (650)

The prince did not accept the lordship of countries, owns or villages even though offered by the king, but ie accepted (lit. asked for) only the post of a betel-leaf officer. (651)

The king having given to him even that minor (lit. low) post (lit. work) in order to satisfy him, made him offer betel-leaves to highly respectable persons. (652)

Now on the other side, when the prince fell into the ocean the merchant Dhavala, together with that wicked friend (lit. counsellor, of his), became pleased in his heart. (653)

(But) for convincing the people Dhavala began to speak: " Alas ! what happened ! that the prince, our lord, fell into the ocean. " (654)

(And) Dhavala, the great rogue, began to strike at his stomach, dashed his head, and began to cry

bitterly (thus) 'Ah! oh, lord! where are you gone?' (655)

Hearing him those two Mayanās (i e Mayanasundarī and Mayanamanjusā) fell down in a swoon, producing a loud cry of lamentation as if struck with a thunderbolt all of a sudden (656)

Then having again regained consciousness by the cold wind of the ocean they, who were full of the burden of grief began to weep bitterly (thus) (657)

"Oh, lord! oh the possessor of (many) virtues! oh, the great benefactor of the three worlds! oh, moon-faced one! oh, lotus eyed one! and oh, you! who have conquered *Madana* Cupid the god of love, by means of your beauty Alas! alas! oh, lord! who will be our shelter?—we who are separated from you, who are helpless and low, and who are without any refuge?" (658, 659)

Then Dhavala, like a kinsman, said: "Oh, good ones! do not be grieved I shall always remove your misery (660)

Hearing him they, who became much more miserable thought "Certainly this sinner, indeed, has *done such an untoward action*" (661)

In the meantime, the waters rose in tide, terrible winds blew, lines of horrible clouds appeared in the sky, the formidable lightnings produced the '*kad, kad* sound, the darkness prevailed, fearful sounds arose, very loud laughters were heard and hundreds of calamities arose *themselves* (662, 663)

Then, when the ships were caught in the storm the people sitting in them became agitated, began to burn in their hearts, produced *'kala, kala'* noise and swooned for a moment. (664)

(Then what happened ?)

First of all there appeared the Guardian of the continents, sword in hand, who produced from his small drum (*damaruya*) the *'dum, dum'* sound and who was possessed of a very formidable form. (665)

Then, there appeared themselves the Four Warriors Mānibhadra, Purnabhadra, Kapila and Pingala with heavy maces in their hands. (666)

Then there appeared Four Door-keeper-gods named Kumula, Anjana, Vāmana, and Puspadanta who had clubs in their hands. (667)

The goddess Chakreshwari, also, became manifest, together with many gods and goddesses, whirling up two burning wheels *chakras*, and said as follows: (668)

" Oh, oh ! first of all catch hold of this man who gave wicked advice (to Dhavala), for he alone is the root cause of all these wrongs and no one else." (669)

Then, at once the Guardian of the quarters tied up his feet and bound him to the pillar of the mast with his face downwards. (670)

(And) having put dung in his mouth, and having cut off his limbs by means of his sword he was given away to the guardians of the quarters as a present

to appease them i (i e the pieces of his limbs were thrown away in all the ten quarters) (671)

Then, that Dhavala, who was overtaken with fear, and who concealed himself behind the backs of those two Mayanās, said (to them) " Protect me, protect me, who have come to your shelter. " (672)

Then the goddess Chakreshwarî said, " Oh, wicked, sinful man ! you are allowed to live only because of the shelter of these (two ladies) " (673)

And those two Mayanās, who were bent down with modesty, and who were struck with wonder in their minds were, also, favourably accosted to thus (674)

" Oh, dear girls ! your husband will certainly meet you, accompanied with great prosperity, within a month, do not be grieved " (675)

Saying so (the goddess) Chakreshwarî threw in the necks of those two mayanās two garlands, made up of the Desire yielding tree, which were long with (i e spreading) their odour and merits (676)

" The wicked (Dhavala) will not see you on account of the supernatural power of the garlands " saying these words the goddess Chakreshwarî went to her own abode (677)

Then all those three men, who were possessed of straightforward intellect, said to Dhavala " Did you see the fruit (reward) of the man, who gave you bad counsel, which terminated in such a (bitter) consequence ? (678)

" (And) even though you are allowed to live on account of the power of the shelter of these two noble ladies-*satees*, still if you commit sin again you will come to ruin " (679)

If a person, who is engrossed in the desire of enjoying with other persons' wives, and who is oppressed by the (evil) planet in the form of *sensuousness*, be called a man, then, who else are the donkeys and dogs ? (680)

Fie upon those men, who being agitated simply by the beauty of other person's wives, destroy all their happiness accruing from family, fame, heaven and liberation (681)

After the ships moved on in the ocean for a few days, Dhavala again thought in his heart (thus) (682)

" Oh ! it is my good luck that that calamity is gone, and that all this prosperity easily fell to my lot." (683)

" If these two ladies would, any how, agree to become my wives, I shall be happy, or even greater than Indra ' (684)

When, having thought so, he made offers to them through the mouth of a maid servant, the latter was greatly reproached by them who were enraged (685)

Still, however, he, who was gripped by the demon in the form of sensuousness *Kama*, and who had, (therefore), lost all his sense of modesty, did not get happiness even for a moment on account of that evil state of his mind *parinama* (686)

On a certain day he, that shameless man, who was oppressed by the demon in the form of sensuousness, himself entered the residence of the two Mayanās (687)

When he looked there, he was not able to see those two Mayanās who were standing in front of him, because their forms were invisible (to him) on account of the superhuman power of the garlands (688)

When he, blinded by passion, was gropping and falling there like a blind man, he was driven out by the maid servants, after being beaten (severely) (689)

Meanwhile, those ships, though driven by a different route, themselves (automatically) arrived at the coast of Kunkuna within a month (690)

(Then,) when, having first alighted, Dhavala went to the royal palace with a present in his hand, he beheld Shripāla (sitting) by the side of the king (691)

The king also got that merchant to be given great respect and especially a betel leaf by that very Shripāla (692)

That merchant was at his very sight recognized by the prince Shripāla, and the merchant seeing Shripāla thought thus (693)

" Alas ! is he that Shripāla, the distiller of Death *Kāla* to the merchant Dhavala ? Or, is this some other person resembling him ? " (694)

When, having remained in the royal assembly for a moment the merchant Dhavala got up, he asked the door keeper as to who that betel leaf officer was. (695)

He (the door keeper) revealed to him the whole account of the life of that prince Having heard that the merchant became as miserable as if struck by a thunderbolt (696)

(And) he thought in his heart. "Adverse being the ways of Destiny, whatever I do becomes quite reversed in my case (697)

"Thus that Sampāla has become the son in law of the king, I have committed a great crime (and therefore) I do not know what will happen (698)

"Still, however, a courageous man should not give up his utmost efforts in accomplishing his task, for (even) Destiny is afraid of those persons who make strenuous efforts (for achieving their end)" (699)

While thinking so, when he went to his place of residence, there came (to him) a *chāndala* family proficient in the art of singing (700)

When he, who was perturbed by anxiety, did not give charity to those songsters he was asked by the *chandala* (thus) "Oh, lord! are you angry with us?" (701)

"He said to the *chāndāla* in secret (thus): "I shall give you much wealth if you do one thing for me at any cost' (702)

The *chāndala* also said "First tell me what type of action is that, so that it can be known by me whether it is capable of being accomplished by me or not' (703)

Dhavala said "If you kill this son in low of the king I shall give you your desired gift" (704)

The *chāndala* said "There is one plan of killing him, namely, that I shall expose him, whose family is not known, to be a *Chāndāla* (705)

"Then the king will send him, his son in law even, to the abode of *Yama*-the god of death (i e he will kill him), and when this happen your work will also be, indeed, accomplished" (706)

Being pleased with that plan Dhavala at once gave to that *chāndāla* the excellent ring from his finger even though worth one crore (707)

Being pleased, that *chāndala*, also, went with his family (to the royal palace) and stood on the ground beneath the window of the king, singing a very charming song (708)

The king, whose mind and ears were captivated by the song produced from their (i e of the *chāndālas*) tender necks (i e sung by them), said "Oh, oh, I shall give you whatever you may demand' (709)

The *chāndala* said "Oh, Lord! I receive great charity everywhere, but I do not get honour, therefore if you are pleased give that (i e honour) to me" (710)

The king replied I make this son in law (of mine) who is dearer to me even than my own life, offer a betel leaf to whomever I honour (711)

The *chāndāla*, with his family, said. Oh, lord!

it is a great favour." Then, when at the command of the king the prince was offering a betel-leaf one old *chāndāla* woman, all of a sudden, ran and clung to the neck of the prince (saying): "Oh, son! oh, son! whence have you come here?" (712, 713)

Clung to his neck she said: "Ah! oh, child! after how long a time you have met us? In what country did you ramble (upto now)? (714)

"We had heard that sailing in a ship you had safely reached Hansadvipa; how did you come here from there, oh, son! tell me (that):" (715)

One of them (i. e. one of the chāndāl women other than the old woman) said: "you are my cousin;" the other said: "You are my brother"; a third said: "You are my husband's younger brother and you have met us through (our) good luck." (716)

The *chāndāla* said: "Oh, lord! this is my younger brother who had gone away; and at present though sitting beside you he was not well-recognized by us. On accountof this reason we made him to be brought near us under the pretext of honour and well-recognized him, for he is possessed of many characteristic marks on his body. (717, 718)

The king thought in his mind: "Alas! alas! this villain has polluted my family; therefore he should at once be killed." (719)

The astrologer was also ordered by the king to be brought bound before him and was spoken to (thus):

"Oh, villain! why did you not tell me that this (Shrīpāla) is a *chāndāla-mātanga*?" (720)

The astrologer also replied: "Oh, king! he is not a *mātanga* (i.e. *a chāndāla*), but he will (certainly) become the lord of great *mātangas* (elephants i.e. he will become a sovereign king), and there is no doubt about it" (721)

When the astrologer and the prince were ordered to be killed by his own soldiers by the king who was greatly enraged Madanamanjarī, also, having heard (it) came there forthwith and said "Oh, father! why are you doing this unthoughtful deed? (722, 723)

"Oh, father! it is sung even among the people that the family (of a person) is known by (his) conduct (And) his conduct is super-human, how can he, therefore, be a *chāndāla*?" (724)

Then the king asked the prince to reveal his family; and the prince having smiled a little said "Oh! wonderful is your cleverness!! (725)

"Or, oh, king! you have proved this proverb to be true that 'verily, after having drunk water it is asked as to whose house it is'. (726)

"Make ready your army so that my hands might reveal (my) family for it is shameful to describe one's family by one's own tongue (727)

"Or, there are two ladies in the ship having sent for whom you may ask them about my family if you ...". (728)

Then, struck with wonder, the king sent for the merchant Dhavala also and asked him: "Tell me, are there two ladies in (your) ship ?" (729)

(Then), when Dhavala also returned with his face turned black the chief officers were ordered by the king to bring (to the court) the two ladies. (730)

Then, they, having gone (there), asked the two princesses (thus): "Oh good girls ! come anon to reveal the family of your husband". (732)

Hearing that the two Mayanās were delighted in their minds (and thought): "Indeed, we are sent for by that darling of our minds". (732)

Having mounted a palanquin they (soon) arrived at the palace of the king, and seeing their husband they became greatly enraptured with joy. (733)

They were asked by the king, also, (thus): Oh, dear girls ! remove our doubt; what is all this story ? Tell me from the beginning upto the end". (734)

Then, when the daughter of the demigod (i. e. Madanamanjuṣā) revealed (to to him) the whole account of the life of the prince the king, with delight, said: "This is (then) my sister's son". (735)

The king, greatly pleased as he was, showed great respect to the prince; and, on account of great anger, he made the *chāndāla* even with his family, to be (much) beaten. (736)

The *chāndāla* told the truth (saying): "Oh, lord,

oh king ! all this was caused to be done by this merchant by offering me (much) wealth". (737)

Then, the king, having caused Dhavala also to be bound with strong fetters, handed him over to fierce constables for putting him to death (738)

The prince, who was possessed of an unparalleled feeling of compassion, anyhow got that Dhavala as well as the *chāndāla* with his family to be released (739)

The astrologer, when asked to explain the term '*mātangādhipatitvam*,' said "*Mātanga* means 'elephants' and he is their master (being a sovereign king)" (740)

Having honoured him well, the king dismissed the astrologer and begged an apology of the prince, for he was his sister's son and his daughter's husband (and not a chāndāla as he wrongly thought it to be on account of the trick of the *chāndāla* and unthoughtfully ordered him to be killed) (741)

The king said "Oh, oh ! see what a great difference has this been between the good and the wicked like that between nectar and poison ? (742)

" Dhavala does such a wrong even to the prince who has obliged him, (whereas) the prince does him obligation even though the latter does him wrong (743)

" The more does the bright (lit white) fame of the prince thus spread in the world, the more does that Dhavala (the white person in name) also become ' every moment ' (744)

In spite of this, he was brought (i. e. taken) to his own house (i. e. residence) by the prince with great respect, was given meals and was made to rest in his (i. e. Shripāla's) own room on the top of the house-*chandras'ālā* (745)

While he was there (in the *chandras'ālā*) he (i. e. Dhavala) thought: " Alas ! alas ! ! how crooked are the ways of Destiny ? For, whatever deed I do turn out to be fruitless to me. (746)

" In spite of this if he be killed by me anyhow even to-day all these riches would be mine. (747)

" Moreover, he is alone sleeping here on the seventh storey. Therefore, having killed him I shall make (his three) beautiful ladies also accept (lit. respect) me. " (748)

Thinking so he, greatly delighted, daring, wicked, mean and greatly sinful, having taken a knife (in his hand) rushed forth to kill the prince. (749)

(But) missing his steps he fell down from the seventh storey, (and) being pierced by (his own) knife in his stomach he was left by the *prānas* thinking that he was a great sinner (i. e. the great sinner breathed his last i. e. died). (750)

He, fallen down from the seventh storey, went (lit. fell) into the seventh hell (known as Māghavatī); (and) what place other than that is destined for great sinners like him ? (751)

In the morning the people thought:"By this action

it seems that he must have, indeed, rushed forth for the killing of the prince. (752)

Alas! alas! wonderful is the meanness of this rich merchant who thought of killing even the prince who is engrossed in benevolence!! (753)

That treachery, which this sinner practised (lit. *thought*) upon *the prince, fell upon himself*: oh, the (wonderful) greatness of the great. (754)

The prince, also, thinking over his (Dhavala's) life and having regretted for a moment, performed his funeral ceremony and caused a libation of water to be presented to him. (755)

Those three friends of Dhavala, who had given good counsel (to him), were appointed as masters of (Dhavala's) all the riches by the prince. (756)

(And) staying there with a composed mind in the company of the three Mayanās (i. e. Mayanasenā, Mayanamanjusā and Mayanamanjarī), the prince enjoyed all kinds of pleasures just as a monk possessed of the *Three Guptis* (who also enjoys all kinds of happiness). (757)

NOTES

N B. Before studying the stanzas (378 *to* 757) edited in this volume it is necessary to have some knowledge of the contents of the first 377 Sts for which read the brief outlines of the story given in Para 15 of the introduction.

St 379 कयाणग (Sk. क्रयाणक) mercantile commodities, merchandise, cf Guj. 'करियाणुं' णेग वणिउत्तेहिं (Sk अनेकवणिक्पुत्र) here अ of अनेक is dropped which is done many times in Pk

St 380 पवरो (Sk प्रवर) lit excellent, best, i e 'big' परकुल (Sk.) कुल means 'a shore' and पर 'distant', hence परकुल means 'a distant shore' पउण (Sk. प्रवण) intent on, prone to पउणइ (Sk. प्रगुणयति-सज्जानि करोति) 'gets ready', गुण with प्र means 'to make straight, put in order, arrange, make ready etc जाणवत्ताइ (Sk यानपात्राणि-प्रवहणानि) 'ships'

St 381 मज्झिमजुंगो (Sk. मध्यमजुङ्ग) a middle-sized boat (जुङ्गा=boat) कुवय (Sk कुपक) a mast परिकलिआ (Sk परिकलिता) furnished with

St 382 वट्ट is a Des'i word in the sense of 'big, long, etc' (see Hem's देशीनाममाला 7. 82) सफर is an Arabic word in the sense of 'journey' In Ratnas'ekharsûri's time (i e in the 14th century) the Indian navy was in the hands of the Ârabs and other Mohammadans and hence many such Arabic words had come into vogue In Sk. we have got the word सफर where it means 'a fish.' But this Sk. word सफर is ver

old and belongs to the days even befor the well-known Sk. poet Kālidās, and is quite different from the same Arabic word having the sense of 'journey,' बेड्डियाण—बेडिया (as well as बेड, बेडय बेडा, बेडी) are Des'i words in the sense of 'a boat.' The word बेडा in this sense is very rarely met with in Sk. also. दोण (Sk. द्रोण) a kind of boat. वेगड. It is a Des'i word meaning 'a boat.'

St. 383. सिल्ल is a Des'i word meaning 'a kind of boat'. It also means 'a dagger, a weapon.' चउपन्ना (Sk. चतुष्पञ्चाशत्) fifty four. आवत्त (Sk. आवर्त) lit. one that roams, i. e. a (kind of) boat. पंचासा (Sk. पञ्चाशत्) fifty. पणतीसं (Sk. पंचत्रिंशत्) thirty five. खुरप्प (Sk. क्षूरप्र) a kind of boat. बोहित्थ is a Des'i word meaning 'a boat'.

Sts. 384 to 387 are to be construed together.

384. कयाण same as कयाणग in St. 379. नाखुइयमाल(लि)म is a Des'i word meaning 'the captain of a ship' अहिट्ठिया (Sk. अधिष्ठिता) boarded, embarked on.

St. 385. मरजीवय is a Des'i word meaning 'a diver'. The commentator explains it thus: "समुद्रजले प्रविश्य ये वस्तु निष्काशयन्ति ते मरजीवका उच्यन्ते." गब्भिल्लय it is a Des'i word meaning 'a boatman in charge of a certain part of a ship'. खुल्लासय it is a Des'i word meaning 'rower', cf. Guj. ખલાસી. खेल a Des'i word meaning a 'mariner.' संकाणिय a Des'i word meaning 'a' helmsman' ... j. 'સુકાની'. जालवणी a Des'i word meaning'

'care', cf. Guj. 'જાળવણી'. कयजालवणीविहिविसेसा (कृतजालवणीविधिविशेषा) 'who were taken special care of'.

St. 386. नाणविह (Sk. नानाविध) various. विहत्थहत्थ (Sk. विहस्तहस्त) विहस्त is explained by the Com. as व्याकुल meaning 'intently engaged in, busy with'. Hence विहस्तहस्त means 'whose hands were intently engaged in i. e. in whose hands there were (weapons). पयत्तेणं (Sk. प्रयत्नेन) lit. with effort i. e. carefully, diligently, assiduously.

St. 387. सिक्करि a Des'i word meaning 'a kind of ornament decorating a ship'. वरमउड (Sk. वरमुकुट) excellent crest. सिड (or सढ) 'sail', cf. Guj. 'સઢ'. The commentator explains thus: "सढोवृहत्पटमयोपकरणविशेषः वाउदानेति प्रसिद्धः।". दोर is a Des'i word meaning 'a rope.' सारनंगर a Des'i word meaning 'a strong anchor'. The commentator explains it thus : "सारनंगरो-लोहमयः पोतस्तम्भहेतूपकरणं।". पक्खर a Des'i word which the commentator explains as "पोतरक्षोपकरणं" a kind of implement for the protection of the ship. भेरी (Sk.) a drum.

Sts. 388, 389 are to be construed together. संबल (Sk. शम्बल) provision for the journey. संगह (Sk. संग्रह) a large quantity. चडिओ lit. mounted i. e. embarked on, see notes on St. 307. Part I. चालावए (Sk. चालापयति) caused to be put on

sail. वज्जंत (Sk. वादित्र–वाद्यमान) being beaten. तार (Sk.) a loud noise. It also means 'clear, excellent, exalted; see notes on St. 80.' Part I. निज्जामय (Sk. निर्यामकः) a sailor.

St. 390. कालमुहो [Sk. कालमुखः–कालं (black) मुखं यस्य स कालमुखः] who had his face turned black. उत्तरिय (Sk. उत्तीर्य) having got down सीकोत्तरि it is a Des'i word having the sense of 'व्यंतरी' or a female evil spirit,' cf. Guj. 'સીકોતરી,'

St. 391. जाणवत्ताइं see notes on St. 380. वत्तीस (Sk. द्वात्रिंशत्) thirty two.

St. 392. भिट्टा or भिट्टण is a Des'i word in the sense of 'present,' cf. Guj. 'ભેટ'.

St. 393. जहिच्छाए (Sk. यदृच्छया) according to your desire, as you please.

St. 396 चउहट्ट (Sk. चतुर्हट्ट) a market, a forum. उब्भड (Sk. उद्धृत) drawn up, see notes on St. 305. Part I. अक्खित्तो (Sk. आक्षिप्तः) surrounded.

St. 397. नो (Sk.) not.

St. 398. पंचाणण (Sk. पंचानन) a lion. Here Shripāla compares Dhavala to a beast, and himself to a lion, and says that a beast like Dhavala can be given in oblation and not a lion like himself.

St. 399. गोमाउ (Sk. गोमायु) a jackal. गण a crowd.

St. 400 हयप्पयावं (Sk. हतप्रतापं) lit. whose is crushed i. e. 'defeated'.

St. 401. मायावींयं व (Sk. मायाबीजमिव). माया and बीज are synonyms both meaning 'the mystical letter forming the essential part of the *mantra* of a deity viz. ह्रीं'. As for the change of बीज to बीय note the following important grammatical rule: 'In Prakrit the non-initial or medial क्, ग्, च्, ज्, त्, द्, प्, य् and व्, are generally dropped and य् often takes the place of the dropped consonants. This य् (that takes place of the dropped consonants) is *euphonic* (producing pleasing sound). Sometimes it is written, sometimes not (e.g. लोय *or* लोअ *for* Sk. लोक; sly. नयर *or* नअर *for* Sk. नगर). This is what is called by Prakrit grammarians 'यश्रुति'. म् is also dropped but it is generally changed in an *Anunāsika* (अनुनासिक). e. g. बीजम् = बीयं. (In many cases, instead of being dropped, some of these consonants are changed to those of other classes. Non-initial प्, in many cases, becomes व् e g. शाप = साव, उपसर्ग = उवसग्ग).' रेहाहिं (Sk. रेखाभिः) Just as the mystical letter ह्रीं is surrounded by three रेखा*s or circular lines* in the same way the soldiers of Dhavala and the army of the king surrounded the prince Shripāla *forming three circles around him.* This is an instance of उत्प्रेक्षा अलंकार or that

figure of speech which is known as *'Poetical probability'* in English In it *'the identity between the* उपमान *(or the standard of comparison) and the* उपमेय *(or the object of comparison) is simply apprehended as probable, and not taken for granted as in* रूपक, *and it is generally expressed by the word* इव*'* We have got three similar instances of उत्प्रेक्षा अलंकार in Sts 38 to 40 Part I As for the mystic letter ह्रीं being surrounded by three रेखाs or circular lines refer to Part I Sts 201, 202 and the notes thereon

St 402 रेरे-रेand अरे are indeclinables in Pk used in conversation देहबलिं-give him in oblation This stanza throws some light on a social custom of king Shripāla's days The brutal practice of offering living human beings in oblation was in vogue, and the kings of the time gave their sanction to it in certain cases e g in the case of a foreigner or a helpless person as can be seen from the speech of the king of Broach in St 393 This reminds us of the callous practice of the ancient Romans of keeping human beings as slaves who could as Roman Law informs us, be even killed by their masters only for a slight fault This shows that civilazation had not yet dawned and was still to enter the

gates of this globe–the human world–in which such cruel practices could not be sanctioned by law or allowed by the public in these present days of civilization when the rights of freedom and liberty are recognized for all human beings alike, and even for beasts in certain cases The superstition of pleasing goddesses by offering living human beings in oblation which prevails to a certain extent in some parts of India among certain uncivilized communities even to-day is also worth noting. जेण (Sk येण)–जेण and तेण are indeclinables in Pk in the sense of description and direction As for the change of य to ज note the following grammatical rule 'In Prakrit the initial य of a word is invariably changed to ज, e g या = जा to go, and the non initial य is sometimes optionally changed to ज e g अयुक्त = अज्जुत्त '

St 403 सिल्ह It is a Des'i word equivalent to Sk कुन्त 'a dagger', sometimes it also means 'a bolt' as in St 383 भल्ल or भल्लु (Sk भल्ल) a lance, a spear Cf Guj 'ભાલો महोसहीण पभावुत्ति ' The medicinal herbs mentioned here refer to the two medicinal herbs which the prince received as a return for his obligation from

that Sādhaka in a certain forest situated near a mountain. (Vide Part I. Sts. 363 to 370).

St. 404. पि—पि *and* वि *are indeclinables in Pk. often used for Sk.* अपि. करुणाइ (*Sk.*करुणया). इ *is the feminine termination in Pk. for Instru. Abl. Gen. and Loc. sing. So also* ए *and* अ. *The feminine nouns ending in* इ *have* आ *as an additional termination also.*

St. 407. वेडी see notes on St. 342. मोयण (Sk. मोचण) lit release i.e. starting or moving. हु and खु are indeclinables in Pk. showing 'resolve, imagination, probability or wonder.' See Hem. VIII. 2 194 which says: "हु, खु निश्चय-वितर्क-संभावन-विस्मये." उवयारकरा हु सप्पुरिसा 'The good are always benevolent.' For similar thoughts cf. 'परोपकाराय सतां विभूतयः,' also 'स्वार्थात्सतां गुरुतरा प्रणयीक्रियैव' (Kalidāsa's Vikramorvasīya). For the change of उपकार to उवयार vide the grammatical rule laid down in the notes on. St. 401.

St. 408. दीणार is an Arabic word meaning 'a gold coin'. Cf its Arabic synonym 'અશરફી' which means the same thing.

St. 409. चलइ (Sk. चलति) चल is Pk. for Sk. चल् to go, to walk. (See Hem. VIII. 4. 231.). परि- (Sk. परिकिरितः-परिवृत्तः) surrounded by.

चडिओ (Sk आरूढः) चड is a Pk. root in the sense of Sk. आरुह् to mount etc (see Hem VIII 4 206) अग्गिल्ल (Sk अग्रिम) the foremost. इल्ल, उल्ल, आल, आलु, वन्त, मन्त, इत्त, इर and मण are affixes in Pk. showing 'the possession of a quality' e g दयालू, सोहिल्ल etc. जाणवत्त (Sk. यानपात्र-प्रवहण) a ship

St 410 वावार (Sk व्यापार) means 'management' here पवण (Sk प्रवण-तत्पर) engaged in हक्का is an *onomatopoetic* word (i e a word the sound of which resembles its sense) for 'a loud noise'

St 411 सोऊण (Sk. श्रुत्वा) ऊण or तूण *is the termination of the Subordinate Participle in Pk before applying which* इ *is added onto the roots ending in consonants e g* वंदिऊण, बोल्लिऊण, बोल्लितूण सहसा *all of a sudden The commentator explains* 'अकस्मात्' खुद्द (Sk क्षुद्र-दुष्ट) vile, wicked 'In Prakrit conjunct consonants are generally either simplified (one of them being dropped), or retained (in which case the conjunct consonants are assimilated i e if they are dissimlar, they are changed to similar ones by dropping one of them and doubling the other by reduplication) In the former case, the preceding vowel, if short, is generally lengthened e g कम्मण=कामण (magic),

or split up according to what is called in Pk 'स्वरभक्ति or the splitting up of two conjuncts (i e conjunct consonants) by means of an intervening vowel (स्वरेण भक्तिः स्वरभक्तिः) e g वर्ष=वरिस (see notes on the phrase वरिसजीरणं in St 415)' In the second case (i e when we retain the conjunct consonants) the preceding vowel, if long, is made short e g चुर्ण=चुण्ण' In खुद्द the second case of this rule applies We retain the conjunct consonants (द् and र) in क्षुद्र and as they are dissimilar we change them to similar ones by dropping र and doubling द् by reduplication This rule is further well illustrated by phrases like णियभाउच्चिय, सिरिपालुच्च, etc. Part I and हाणलीणुव्व (St 502), ससल्लुव्व (St 606), etc Part II Also note in this same stanza the form वद्धावणयं (Sk वर्धापनक)-It is somewhat difficult to give an exact English rendering of this word here It may mean either (1) the good news or (2) the ships Here the second sense may be preferred

St 412 भेरि(री) a kettle-drum भुंगल is a Desi word for 'a kind of musical instrument' आउज्जाणाई (Sk आतोद्यानि-वादित्राणि) musical instruments

St 413 अच्छरिअं (Sk आश्चर्यं) wonder अच्छरिअ, [illegible] and अच्छरीय are Pk words for Sk.

आश्चर्यं meaning 'wonder' (See Hem VIII 1 58).

St 415 वरिसजीवणं (Sk वर्षजीवनं) annuity The word वरिस (Sk वर्ष) in this phrase illustrates what is called in Pk स्वरभक्ति or the splitting up of two conjuncts by means of an intervening vowel, (vide the grammatical rule laid down in the notes on St 411) The two vowels र् and ष् in वर्ष are split up by the intervening vowel इ and thus for the word वर्ष in Sk we get वरिस in Pk ससोंडीरा (Sk सशौण्डीर्या) possessed of valour, brave

St 416 ओलग्गं is a Des'i word meaning 'service and seems to be related to Sk. अवलग्नं

St 417 जीवणविरं same as वरिसजीवणं in St 415 above both meaning 'annuity'

St 418 लिक्खं or लेक्खं (Sk लेख्य) calculation, reckoning

St 419 अजुत्तं (Sk अयुक्तं) Improper Here note the grommatical rule laid down in St 402 that '*in Pk the non initial* ज *is sometimes changed to* य Thus here य in अयुक्त is changed to ज and we get the form अजुत्त in Pk, क्त being changed to त्त according to the grammatical rule laid down in the notes on St. 411.

St 420 चिंतिऊण see notes on St 411 कूड (Sk कूट) lit it means 'falsehood, deceit' In this sense it is found used in the famous वदित्तासूत्र of the Jains which they are to recite every day in what is called their daily duty (आवश्यक) of प्रतिक्रमण (lit 'going back' i e recapitulating one s own actions good or bad during the day and making repentence for the latter) There it is used in the 14th verse line 3rd which is as follows " कुडतुल कुडमाणे " Here we may take it in this literal sense of 'falsehood or we may take a secondary sense of 'improper, not fair (demand)' This is quite different, it should be noted, from the same Des'i word कूट which means 'a noose'

St 422 भाडय (Sk भाटक) fare चडय It is a noun derived from the Pk root चड in the sense of Sk आरुह् 'to mount etc' See notes on st 409

St 423 दाऊण see notes on Sts 411, 420 मूहिल (Sk मूल or मौलिक) the chief the fore most, prominent (See notes on St 109)

In Sts 421 to 428 the poet gives us a vivid description of the starting of a ship and the sights and scenes as well as the dangers the sea which we come across while voya

ging and the consequent precautions that the sailors take for the safety of their ships.

St. 424. हक्कारिज्जंति cf. the word हक्का in St. 410 and see the notes thereon. सढ is a Des'i word meaning 'a sail.' (See दे० 8, 46.) cf. the word सिढ in St. 387 and see the notes thereon. सिक्कियाओ (Sk. शिक्यानि) loops, swings, rudders (made of rope). The Comm. explains "शिक्यिका-रज्जुमय्य आरोहणार्थोपकरणविशेषाः." सुक्काणयाइं -सुक्काणय is a Des'i word meaning 'a helm', cf. Guj. 'सुकान'. The Comm. explains: "सुक्कानकानि-पोताग्रभागवर्त्यूर्ध्वकाष्ठानि." आउल्लयाइं-आउल्लय is also a Des'i word meaning 'an oar.' The Comm. explains: "आउल्लकानि-काष्ठमयचालनोपकरणानि."

St. 425. मवंति (Sk. मिमते) मव is a Pk. root for Sk. मि or मापय् 'to measure.' धुवमंडलं-The Comm. explains, "ध्रुवतारकमण्डलं" i.e. the circle of the Polar star. थागत्तं It is an important Des'i word meaning 'the water that enters a ship through holes etc'. The Comm. explains it as "अंतः प्रविष्टं जलं." वेलं (Sk. वेलां) The tide. It also means, 'a sea-shore,' and sometimes 'time' as well. The Comm. explains, "काष्ठप्रयोगेण जलवेलां मिमते."

St. 426. मगरं (Sk. मकरं) a crocodile. डुक्कुलुक्काइं-डुक्कुलुक्क is a Des'i word meaning a 'drum.' The Comm. explains, "डुक्कलुक्कानि-डुक्कलुक्काख्यान्

चर्मावनध्धवाद्यविशेषान् "It appears that perhaps the word is onomatopoetic and derives its name from the sound that the instrument produces It should also be noted here that in some Manuscripts the word is read not as डुक्कडुक्काइं but as ढक्कुक्काइ and we cannot definitely say which word is correct लहुडिंडलीआहिं-लहु=Sk. लघु small, डिंडलीआ (or डिंकलीआ as आ० स० reads it) is a Des'i word meaning 'a kind of pot, a spoon.' Hence the whole phrase लहुडिंडलीआहिं means 'by means of small pots or spoons '

St 427 पक्खरिज्जंति-पक्खर is a Pk word for Sk. संनाहय् *'to keep well-guarded' पंजरिअ is a* Des'i word meaning 'the captain of a ship' गमिज्जंति (Sk गम्यन्ते) It is the passive form of गम् to go *'In Pk. the passive (of both transitive and intransitive roots) is formed by adding इज्ज or ईअ before the terminations'* Hence from गम् we get गमिज्जंति (गम+इज्ज+न्ति) as passive form in Pk.

St 428 जलहि (Sk जलधि) In Pk ध is sometimes changed to ह वडवानल is the Submarine Fire

St 429 वच्चइ (Sk. व्रजति) वच्च is a Pk root for Sk व्रज् to go (see Hem VIII 4 225)

St 431 सजत्तिअ (Sk सायात्रिक) ' a person

Comm. explains, "पोतवणिग्भिः". मंदिर (Sk. मन्दिर) a city. वल्लंह (Sk. वलस्व) to turn towards, cf. Guj. 'वळवुं.' आ० स० reads चंघह which means 'go' (see notes on St. 429 above). In both, the sense is the same but the reading वल्लह is preferable because it is both natural in colloquial language and also because it is found in all the Manuscripts consulted Here note that 'ह *is the Imperative plural termination in Pk.* (सु *and* हि *being those of the Imper. Sing.*)'. Hence we get the forms वल्लह, चग्घह etc.

St. 432. तडमहीए (Sk. तटमह्यां-i.e. समुद्रतटमह्यां) On the land of the sea-shore i. e. on the sea-shore.

St. 433. हल्चोलं It is a Des'i word meaning 'clamour, noise', (see दे० 8. 64.) The Comm. explains " अव्यक्तध्वनि. " मंदिरलागत्थिणो पुरिसा (Sk. मन्दिरलागार्थिनो—मंदिरलागग्राहका पुरुषाः) The tax-collectors or the revenue officers of the city. लाग is a Des'i word meaning 'a kind of tax enforced by a king or a government on merchants entering a sea-port.' It may be roughly translated into English by the word 'Toll.' The Comm. explains it as

has not been preferred as it is not found in the Manuscripts consulted •

St 434 वहाविओ–The Comm explains it as "अवधावित. तत्र गमनार्थं प्रेरित इत्यर्थ.". It, therefore, appears to be equivalent to Pk पहाविअ both of them being equivalent to प्रधावित in Sk. meaning 'was made to come over there i e was sent for'

St 435 पद्धरपएहिं पचारेइ (Sk प्रधरपदैः प्रचारयति) प्रधर is a Des'i word meaning 'quick' (It also means 'straightforward, simple') Hence the whole phrase पद्धरपएहिं पचारेइ means 'prompts or instigates them to take quick steps i e instigates them to make *quick march*, as the phrase goes i e he instigates them to fight' Cf the Comm who explains, "युद्धार्थं प्रेरयति."

St 436 उब्भड (Sk उद्भट) (1) powerful (2) terrible The Comm takes the second sense as he explains the term as 'भयजनकानि' In Apte's Sk Dictionary the word उद्भट is explained as 'exalted, magnanimous' but this is not the sense quite appropriate here We may, however, take 'powerful' or 'terrible' as its secondary senses and this is what Hargovinddas Sheth has done in his पाइअसद्दमहण्णवो The Comm also, as we see, has taken this secondary sense In St 305 Part I, however, the

Comm. has explained it as Sk. 'उच्छृत' which means 'raised up, drawn up.' This is also a good sense but it is more justifiable to take उब्भड as equivalent to उद्भट than to उच्छृत and hence the former sense is to be preferred. जुज्झंति (Sk. युद्धयन्ते) जुज्झ is a Pk. root in the sense of Sk. युध् to fight. (See Hem. VIII 4. 217.). पचारिआ (Sk. प्रचारिता.) Instigated. The Comm. explains, "पौरुषोत्पादकवचनैः प्रेरिताः". The second line of the St. is an excellent सुभाषित and serves as a specimen of the development and richness of Pk. language in ancient days.

St. 437. उट्ठविअं (Sk. उत्थापितं) lit. made himself got up i.e. got up. The Comm. explains, "स्वयं युद्धाय गम्यते स्मेत्यर्थः".

St. 439. रुक्ख (Sk. वृक्षः) a tree. रुक्ख is a Pk. word for Sk. वृक्षः (See Hem. VIII, 2. 127.). The initial व of वृक्ष is dropped and we get रुक्ष and then we get रुक्ख in Pk. निओय(इ)ऊण (Sk. नियोज्य) having appointed. सत्थ (Sk. सार्थ) A company of merchants, a caravan (of traders).

St. 440. इत्थंतरंमि (Sk. अत्रान्तरे)-इत्थ is=Sk. अत्र and म्मि (as well as ए) are loc. sing. terminations in Pk. वुल्लावय-बोल्ल and वुल्ल are Pk. roots in the sense of Sk. कथ् to tell. (See Hem. VIII. 4. 2.). कहसु (Sk. कथय) see notes on

घल्लह in the notes on St. 431. इण्हि is a Des'i word resembling Sk. इदानीम् (See दे० 1. 76.).

St. 441. खयंमि' किं कुणसि खारपक्खेवं ? किं वा दड्ढाणुवारिं फोडयद्दाणक्खियं कुणसि ? 'Why do you apply salt to a sore? or why do you grow a pimple on a boil ?' Both these are well-known conventional ideas very often found used in Sanskrit as well as other literature. Cf. Sk. 'क्षते क्षारं क्षिपति, गण्डस्योपरि पिटिका संवृत्ता, अयमपरो गंडस्योपरि स्फोटः' also Eng. 'To add insult to injury, to add fuel to fire, to aggravate the pain which is already unbearable, to make bad worse; and Guj. 'દાઝ્યા પર ડામ ને પડ્યા પર પાટુ', બળતામાં ઘી હોમવું, etc'. As for the word फोडय or फोड they are words equivalent to Sk. स्फोटक meaning 'a pimple'.

St. 442. फुड It is a Pk. word for Sk. स्फुट meaning 'clearly openly, distinctly, frankly, plainly.' (See Hem. VIII. 4. 258). चालेइ (Sk. चालयति) चाल is Pk. for Sk. चालय् 'to set right, to get back' (See Hem. VIII. 4. 330.). साह is a Pk. root in the sense of Sk. कथ् or शास् 'to tell.' (See Hem. VIII. 4.2). साह sometime also has the senses of Sk. श्लाघ् 'to praise' and साध् 'to accomplish.' साह sometimes also has the sense of Sk. सर्व 'all'. (See Hem. VIII. 4. 366.). It is also *mentioned as a* Des'i word

(दे० 8 51) when it has four different senses of sand, an owl, curdled milk and a husband

St 444 वुल्लावइ-See notes on St 440 पिट्ठी is Pk for Sk पृष्ठ 'the back' इक्कल्लो (Sk एकाकिन्) alone cf Guj 'એકલો' Also see notes on St 409

St 445 इण्हि see notes on st 431 वलिऊण (Sk वलित्वा) having turned Cf Guj 'વળવું'

St 446 मुहियाइ (Sk मुधिकया-वैयर्थ्येन) uselessly, in vain The Ms ग reads सुहियाइ when the meaning would be 'why do you die an *easy* death'

St 447 भज्जति-भज्ज is a Pk root for Sk भञ्ज to run away' (also 'to break')

St 448 अप्फालेऊण (Sk. आस्फाल्य) having twung, having strung धणुमहारयण (Sk धनुर्महारत्न) The great gem in the form of the bow i e the gem-like bow, the excellent bow मिल्हत्तो-मिल्ह and मिल्ह are Pk roots in the sense of Sk मुच् 'to throw, to discharge'

St 449 लग्गइ (Sk लगति) लग्ग, is a Pk root for Sk लग् 'to affect etc' (See Hem VIII 4 230)

St 450 भिडति-भिड is a Des'i root in the sense of 'to dash against one another etc'

St 451 सयहत्थिय The Comm. explains it as "स्वदन्ते मद सौयहस्तिक-शस्त्रविशेष' Hence

it is 'a kind of missile or weapon' Perhaps, it may be स्वहस्तिका which means 'an axe (See Apte s Sk Dictionary), and this meaning appears to be quite likely as axes were very often used in duels and battles in ancient times.

St 453 सत्थ (Sk सार्थ) A company of merchants a caravan Cf Guj 'સાથો'

St 454 घित्तूण (Sk गृहीत्वा) having taken गह, घि, घे घेप्प, are Pk roots for Sk ग्रह 'to take (See Hem VIII 4 256 & VIII 4 210).

St 455 The two lines of this St constitute a conventional नीतिवचन or Good-saying and is a very well-known and familiar idea गेहागय (Sk गृहागत) lit one who has come to our house i e 'a guest गेह is Pk for Sk गृह 'a house' सरणागय (Sk शरणागत) One who has come to our shelter i e a refugee रोगपरिभूय (Sk रोगपरिभूत) a person afflicted with disease नस्सत (Sk नश्यन्त) one who runs away, a run away, a fugitive वुड्ढ-वुड्ढ is Pk for Sk वृद्ध 'old cf Guj 'બુઢ્ઢો'

St 456 भजेर-भज is Pk for Sk भञ्ज having various senses such as 'to break to run away, to vanquish to destroy etc' Here it has the last sense viz 'to destroy i e to confiscate, to forfeit'

St 457 मुहिआर lit in vain i e without

any remuneration or salary i e they became his voluntary servants (Also see notes on St 446) निअभागागय (Sk निजभागागत) which came to him as his own share, which he received as his own part

St. 458 मोइऊण (Sk. मोचयित्वा) having freed or released अच्चेइ (Sk अर्चति-सत्करोति) honours.

St 459. ते सुहडा–This refers to the soldiers of Mahākāla who had run away on seeing Shripāla coming bringing with him their king Mahākāla bound.

St. 460 चरिअं (Sk. चरित) behaviour. अब्भत्थइ (Sk. *अभ्यर्थयते-प्रार्थयते*) *requests.*

St. 461. अम्हे (Sk. वयम्) we. भत्ति (Sk. भक्ति) lit. devotion i e. honour, respect.

St 462 मन्नइ (Sk मन्यते)-मण, मण्ण, मन्न are Pk roots for Sk मन् 'to think, to regard, to agree to, to consent to' वारेइ (Sk. वारयति) dissuades घणं is a Des'i word resembling

सुंतो being additional. Before ओ and उ of the plural the अ of nouns ending in अ is changed to आ; and before हि, हिंतो and सुंतो of the Plu. the अ is changed to आ or ए; and before all terminations of the Abla. Sing. except त्तो the final अ of nouns ending in अ is changed *to* आ.

St. 468. आमं The Commentator explains "आमिति निपातोऽङ्गीकारार्थे". Hence it is an indeclinable meaning 'yes.' भूरिवित्थारं (Sk. भूरिविस्तारं) bountiful, profuse.

St. 469. दाइज्जयंमि The Comm. explains: "परिणयनकाले वधूवरयोर्देयद्रव्ये". Hence दाइज्जय (Sk. देयक) means that property etc. which is given by parents to a husband and wife at the time of their marriage i.e. dowry. It has been stated here that nine plays were got to be enacted at the time of giving dowry which shows that there might have existed such a custom in those days. पहिरावइ (Sk. परिधापयति) causes to put on, clothes with. पहिर is a Pk. root for Sk. परिधा. Instead of पहिरावइ आ० स० reads परिहावइ which also would be equivalent to Sk. परिधापयति, but this *seems to be* an attempt towards Sanskritism which is often found to be a tendency in the आ० स० edition. Hence we have preferred the reading पहिरावइ

which is more correct Pk. and also because it is supported by the Mss. consulted.

St. 471. कूवय (Sk. कूपक) a mast. cf. Guj. "કૂવો."

St. 472. भाडय (Sk. भाटक) fare.

St. 473. जायइ (Sk. याचते) जाय is a Pk. root for Sk. याच् to beg, to ask for.

St. 474. मुकलाविऊण The Comm. remarks: "मुकलाय (प) इत्ययं देशीवचनः". Hence मुकलाय is a Des'i root meaning 'to send.' Cf. Guj. 'મોકલવું.' जाइ (Sk. याति) जा is a Pk. root for Sk. या to go.

St. 475. This stanza contains a very beautiful *simile* which shows us the power of the poet to make his language rich and elegant. We get similar other *similes*, उत्प्रेक्षाs (Poetical Probabilities) and various other *alankāras* (Figures of Speech) at various places in the whole of our text, some of which are already discussed in Part I. and the rest we shall note at their proper places in these notes.

St. 476. तडमंदिरेसु-The meaning of this term is not quite clear. The Comm. explains: 'तटविन्द्रेषु' but what is meant by विन्दर is not clear. If we take तडमंदिर=मंदिरतड (an instance of व्यत्यय which is very often met wi h in Pk.)

then it would mean 'the shore' and the meaning is quite clear but the plu. form keeps some doubt. We may understand the term मंदिर in the sense of 'places kept on the haven specially for anchoring the ships'; then तडमंदिरेसु would mean 'in the places on the haven i.e. on the haven'. थंभित्ता (Sk. स्तम्भित्वा) having stopped. थंभ is a Pk. root for Sk. स्तम्भ् 'to stop.' (See Hem. VIII. 2. 6.). उत्तारिऊण (Sk. उत्तार्य) having taken down. भंडं (Sk. भाण्डं) goods, luggage, wares, merchandise. पडमंडवमंडल (Sk. पटमण्डपमण्डल-समूह) The collection (or number of) tents (पटमण्डप) on the shore. ठवियं (Sk. स्थापितं) placed. ठव is a Pk. root for Sk. स्थापय्.

St. 477. पडवंसावास (Sk. पटवंशावास) lit. a place for residence prepared with cloth and bamboos i. e. a tent; it is the same as पटमण्डप in the previous stanza. मज्झ is Pk. for Sk. मध्य. पिक्खेइ (Sk. प्रेक्षते) पिक्ख, पेक्ख, पिच्छ are Pk. roots in the sense of Sk. प्रेक्ष् 'to see'. ठिय (Sk. स्थित) ठा is a Pk. root for Sk. स्था in its various senses. (See Hem. VIII. 4. 16). सुहव्व for this grammatical form see notes on सुहं in the notes on St. 411.

St. 478. मुणिय (Sk. ज्ञात्वा) मुण is a Pk. root in the sense of Sk. ज्ञा to know and इय is

the Past. Pass. Participle termination of masculine and neuter nouns in Pk.

St. 479. चिअ-चिअ or चिय (Sk. एव). णइ, चेअ, चेय, च्चेअ, चेय, चिअ, चिय, च्चिय and च्च are indeclinables in Pk. showing 'determination or force' and are equivalent to Sk. एव. See Hem. VIII 2. 184. which says "णइ, चेअ, चिअ, च अवधारणे (निश्चये)". चिय, चिअ and च्चिअ are sometimes used in the sense of Sk. इव also to indicate उत्प्रेक्षा. करिज्जासु-In the Imperative ज्ज is optionally added to all the terminations, इ being added to the root before the terminations are added on to it. Thus we get करसु or करिज्जासु, similarly निसुणसु or निसुणिज्जासु.

St. 480. हुं, हुं, indeclinables showing joy or delight. विंति (Sk. ब्रुवन्ति) वू is a Pk. root for Sk. ब्रू to speak. The second line of this stanza is a good सुभाषित.

St. 481. सरिसो is Pk. for Sk. सदृश resembling, like. (See Hem. VIII. 1. 142.). नेवत्थ (Sk. नेपथ्य) dress, garments. This is an important word and its various other meanings as found in Sk. Literature are worth noting. It means: (1) decoration or ornament (2) dress, apparel, costume, attire which is the meaning intended here. (3) It particularly means the costume of an actor. (4) The attiring room, the

where the actors attire themselves (which is always behind the curtains). (5) Hence नेपथ्ये has come to mean 'behind the curtain, behind the scenes'. A Guj. learned critic is of opinion that the word नेवत्थ in Pk. is derived from वस् with नि and hence नेवत्थ means 'a garment and hence dress etc.' and this नेवत्थ has become नेपथ्य in Sk. (6) नेपथ्य also sometimes has the sense of 'provisions for the journey'.

St. 482. परियरिओ (Sk. परिकरित:) surrounded. गुड्डरदुवारं-गुड्डर is a Des'i word meaning 'a tent'. The Comm explains it as "पटावासं", and दुवार (also दुआर, दुवाराय) is Pk. for Sk. द्वार 'a door'. (See Hem. VIII. 1. 76 and VIII. 2. 112.). Hence गुड्डरदुवार means the door of the tent. पिक्खेइ see notes on St. 477.

St. 483. वीसत्थो (Sk. विश्वस्त:) lit, confident i. e. with a composed mind. The Comm. explains it as "सुस्थचित्त:".

St. 484. पिच्छणय (Sk. प्रेक्षणकं) a drama, a play. It is from the root पिच्छ (for which see notes on St. 477.). मरिच्छं-Like मरिस in St. 481. मरिच्छ (as well as मरिस्स) are Pk. words for Sk. सदृश. (See Hem. VIII. 1. 142.).

i. e. to become over etc. (See Hem. VIII. 4. 16.). Hence थक्कमि means 'when it was over, when it was completed'. थक्क also has, some times, the senses of (1) to go down (2) to be fatigued (श्रम्). थक्क as a Des'i word has also the following two senses (1) fatigued (2) occasion, time. (See दे० 5. 24.). कत्थ (Sk. कुत्र) where, in which. अच्छेरयं – अच्छरिअ, अच्छरिज्ज अच्छरीअ, अच्छेर, अच्छेरग, अच्छेरय are Pk. words for Sk. आश्चर्य meaning 'wonder'. (See Hem. VIII. 1. 58.) cf. *Guj.* 'અચ્છેરૂં'. The word अचेभर is also sometimes met with being used in the same sense of 'wonder'.

St. 486. जंपइ (Sk. जल्पति) जंप is a Pk. root for Sk. जल्प ' to tell '. वलयागारेण (Sk. वलयाकारेण) circular in shape, round. वलय means ' a circle (lit. a bracelet)' hence वलयाकार circular in shape. गुरुसिहरो (Sk. गुरुशिखरः) having lofty peaks.

St. 487. विज्जाहर (Sk. विद्याधर) a demigod. कुच्छि (Sk. कुक्षि) a womb.

love in all the three. This tendency of selecting such names is found even in modern times. The Guj. poet Botādkar has selected for his poetical works the names રાસતરંગિણી, કલ્લોલિની નિર્ઝરિણી, શૈવલિનિ, સ્રોતસ્વિની etc. all of which mean 'a river' and denote the unflinching flow of the current of the poetic inspiration of the poet. Similarly, Govardhanrāma, the well-known Guj. novelist, has selected the names કુમુદ and કુસુમ for the two chief female characters in his novel સરસ્વતિચંદ્ર. The tendency of selecting such names indicates the good test of the inventor of the names and deserves to be well-appreciated (अइरइरूवा) अतिरतिरूपा. अतिक्रान्तं रतेः-कामस्त्रिया रूपं सौन्दर्यं यया सा) who threw into the back-ground the beauty of Rati, the wife of Cupid.

St. 490. सावग (Sk. श्रावक) lit. one who hears a religious sermon. शृणोति (धर्मोपदेशं) इति श्रावकः. Hearing the preaching of the scriptures (सुस्सा) is regarded as one of the fundamental and essential quality of a true Jain possessed of *Samyaktva* or True Faith. From this a Jain came to acquire the name श्रावक. Hence 'Shrāvaka' and 'Jain' are practically synonyms and refer to the follower of Jain religion. चुज्जं-चुज्ज is a Des'i word in

the sense of Sk आश्चर्य i e wonder (See दे० 3 14).

St 491 कारिअ In Pk the causal is formed by adding अ, ए, आव, and आवे to the root To certain roots अवि and आवि are also added Before अ and ए and आवि the preceding अ is changed to आ e g कारइ Then as Causal Past Participle we get कारिअ, इअ being the termination of the past participle (Sly we get the forms कराविअ, करावन्तो, करावमाणो, कराविऊण, कराविउं, कराविअन्तो, कराविअमानो etc रिसहनाह (Sk. ऋषभनाथ) The first *Tirthankara* of the Jains, of the present *avasarpini*, generally known by the name आदिनाथ i e The First Lord or *Tirthankara*

St 492 gives us a description of the temple of Lord Rsabha which was, as the author informs us, lofty, pure, extensive, white in colour and issuing forth great lustre In giving its description the poet has changed the metre, as is usually the case with him whenever he gives such descriptions The metre used here is the पज्झडिया metre, the same which is used in the prayer-song to Lord Rsabha by Mayanasundari in Part I and which is often met with in Prakrit Literature For an understanding of this metre vide

Para 11 of the Introduction. The poet has used in this stanza the four beautiful similes – he has compared the loftiness of the temple with the loftiness of the desires of the minds of good persons, the purity and the extensiveness of the temple with those of the lives of noble persons, the whiteness of the temple with that of the fame of a charitable person, and the brightness and lustre of the temple with those of the sun, both of which are capable, says the poet, of removing darkness from the world सुजसधवल (Sk सुयशधवलं) white as the pure fame It should be noted here that fame is conventionally regarded as possessed of a white colour by all Sk poets.

St 493 Here the idol of the Lord Ṛṣabha has been compared to the digit of the new moon the sight of both of which, says the poet, gives great delight to the minds of the people of the three worlds निम्मिआ (Sk निर्मिता) made up of तिहुयण (Sk त्रिभुवन) The three worlds viz. heaven, earth and hell

St 494 खेयर (Sk खेचर) ख means 'sky' and चर् to move Hence खेचर means a person who is possessed of the power of flying in the sky on account of certain विद्याs or knowledges

Hence it is a synonym of विद्याधर both of them meaning 'a demigod.'

St. 495. विसेसओ (Sk. विशेषतः) specially. अट्ठपयारं पूयं (Sk. अष्टप्रकारं-अष्टविधां पूजां), generally called 'અષ્ટપ્રકારી પૂજા' in the vernacular, means the *Eight-fold Worship*. I have given a full and detailed explanation of this term in my notes on St. 217. Part I, and I reproduce the same verbatum here.

It is called the *Eight-fold Worship* because in this *pûjā* or worship, eight different kinds of materials are used, viz. (1) water (*jala*) for *bathing* the idol, (2) Sandal ointment (*chandana*), (3) flowers (*kusuma*), (4) incense (*dhúpa*), (5) lamp (*dipa*), (6) rice with unbroken (*akshata*) ends, (7) offering of sweets and other things, generally eight in number, (which are presented before an idol and which are technically known as 'naivedya'), (8) fruits (*fala*) which are also generally eight in number. These eight materials are enumerated in a Guj. couplet thus: "ન્હવણ, વિલેપન, કુસુમની, ધૂપ, દીપ, મનોહાર; અખંડ અક્ષત, નૈવેદ્યની, અષ્ટમી ફળ સુવિચાર". The object of performing this Eight-fold Worship is explained in another couplet which says: " ભાવ-સ્તવને કારણે.

૫-સ્તવ અધિકાર, કારણથી કારજ સધે, તેણે ધુર પૂજા ઉદાર"
hus the object of performing the Eight-fold
laterial Worship is to enliven in our hearts
feeling for Spiritual Worship consisting of
Pure Mental Condition Thus water among
he eight things indicates that we are to
nake our soul pure Sandal ointment indicates
hat just as it makes things cool and fragrant
n the same way we are to make our soul
quanimous and virtuous as well as
irtue-loving Flowers indicate that we
re to make our mind and soul as fragrant
i e virtuous) and beautiful (i e pure)
s a flower Incense indicates that just
s fire burns fuel, in the same way, by pure
neditation, we are to destroy all our karmas
The lamp indicates that just as it destroys
larkness and gives light, in the same way,
y destroying our ज्ञानावरणीयकर्मs, we are to
lestroy our ignorance and obtain Omniscience
Rice with unbroken ends indicate that by this
worship we shall obtain uninterrupted and
indestructible bliss (i e Moksha) Offering of
sweet things etc ('naivedya') indicates that
just as we renounce and present these things
before the idol, in the same way, we are to
ounce our attachment to worldly things

and cultivate *nirveda* or aversion to worldly life. Lastly the fruits indicate that we are to pray to the Lord Jina to give us the fruit of Liberation or Moksha. तिसंझासु (Sk. त्रिसन्ध्यासु) The three *Samdhyās* or the three periods of the day, viz. dawn, noon and sunset (प्रभात, मध्याह्न and सन्ध्या or in Guj. સવાર, બપોર ને સાંજ). Thus all the three periods of the day take their names from the last (सन्ध्या) and thus they are collectively called त्रिसन्ध्या. The term 'त्रिकाळ' is a synonym of त्रिसन्ध्या and is much more in vogue than the latter even up to-day. We often hear the modern Jain layman talking about the 'त्रिकाळ पूजा' i. e. the worship of the idol of the Jina performed thrice a day viz in the morning, at noon and in the evenning. The Jain Scriptures propound that a staunch Jain should always perform worship thrice a day as already explained above, and this practice was regularly followed by the ancient Jains upto the time of king Kumārapāla and even later and we often read, in the important books of the Jain Literature, about laymen or Shrāvakas performing the त्रिकाळपूजा in the manner explained above. And here the fact of Shripāla's performing

worship at all the three most important periods of the day furnishes us with the proofs of the existence of the practice of त्रिकालपूजा in very ancient times and even before the time of Lord Mahāvīr. This practice, however, is not found existing in modern days, the worship generally being performed by the modern laymen only in the morning, though they, especially the orthodox, go to the temples for having (only) the sight of the idol in the evening also and only in rare cases at noon. This relic of the old practice serves only as the proof of its existence in ancient days which is further supported by literary evidence as explained above. The cause of its non-existence in modern days, however, may be traced to the over-busy and restless condition of the modern public life and also to the dawn of modern civilization which attracts man more towards material than spiritual progress, who, therefore, regards greater time spent after worship of the idols etc. ' a mere wasteful luxury' and not 'a sound investment' as was believed by the ancients. The modern world has become totally materialistic and does not believe in the truth of the fruits of spi-[illegible]ual practices. The ancients, on their part

as time went on, began to attach greater importance to the manners, methods, rites and grossness of the religious practices than to their spiritual side and hence the modern materialistic civilized world at once lost its faith in them. All this accounts for the non-existence of the त्रिकालपूजा practice among the modern Jain laymen, and it is apprehended that, if the orthodox will not stop attaching greater importanee to the manners, methods etc. of the religious practices than to their spiritual side, there may arise a tendency among the youths of the present materialistic generation to lose all their faith even in idol-worship itself. Before this accursed thing happens and totally crushes the spiritual uplift of the community, it is highly desirable that the old and the young—the orthodox and the reformer—should make a compromise, i.e. the orthodox should learn to attach greater importame to the spiritual side of the religious practices than to the ceremonial side, and the reformer also should realize the value of the spiritual uplift than waste all his time after material progress—so that the great and valuable gift of the worship of their Lords–I mean the Tirthankaras,

which is a means of attaining religion and Samyaktva (or True Faith), may not slip away from their hands into the abyss of the destruction of the spiritual welfare of their community.

St. 497. तहिं (Sk. तत्र) Thero. हरिस (Sk. हर्ष) Joy. This is an instance of स्वरभक्ति or *splitting up of two conjuncts by means of an intervening vowel.* (For dotailed explanation see notes on St. 411.). पुलइयंगो (Sk. पुलकिताङ्गः) With the hair on his body standing erect i. e. horripilated.

St. 498. विन्नाणं (Sk. विज्ञानं-कलाकौशलं) lit. knowledge i.e. art and skill.

St. 499. एरिसओ (Sk. ईदृशः) such. सुहभावो (Sk. शुभभावः) good or pure devotion. सरल straightforward. सुसहावो (सुष्ठु-शोभनः स्वभावो) good nature. The Ms. फ reads सुरलोयसुहभावो which would mean that her devotion towards the idol was as ardent as that of a heavenly being or god.

St. 500. थिरत्ता (Sk. स्थिरता) firmness, strong adherence. पभावना (Sk. प्रभावना). In Jainisn this word has a special sense of 'धर्मो-द्दीपकत्वं' i.e. the act which brings about the *uplift* of the Jain Religion. Thus the act

of performing religious festivities such as religious processions, celebrations at the end of great religious vows such as उपधान and *Āyambila Olī Atthai* etc., are the acts of *Prabhāvanā*. From this the act of distributing things of arbitrary value such as coco-nuts etc. to persons attending religious festivities, celebrations or sermon-meetings has also come to be designated by the word *Prabhāvanā*. Thus in Jainism it may be taken to mean either (1) the act of the *uplift* of the Jain Religion or (2) the act of *distributing things of arbitrary value* to persons attending religious festivities, ceremonies, sermon-meetings etc. कोसलत्त (Sk. कुशलत्वं) The Comm. explains this term as 'जिनप्रवचने निपुणत्वं'. Hence it means 'the proficiency in the Jain Scriptures'. It should be noted here that 'in Pk. abstract nouns are formed by adding त्तं or त्तण to nouns or adjectives' e.g. सम्मत्तं, जिणत्तणं, वालत्तणं. भत्ती (Sk. भक्ति). The Comm. explains: 'जिनादिषु आन्तरप्रीतिः', hence here it denotes 'the inward devotion of the heart or cordial devotion.' सुतित्थसेवा (Sk. सुतीर्थसेवा) The Comm. explains, 'स्थावरजङ्गमशोभनतीर्थसेवनं' i.e. the propitiation or worship of the movable and immovable

worthy *Tirthas.* By *the movable Tirthas* is meant the *Tirthankaras* while they are actually moving on the surface of the earth and other omniscient sages as well as the ordinary monks and nuns that are properly practising the *Five Great Vows.* The *immovable Tirthas* designate or connote the places of pilgrimage which we frequently visit. As for the word तीर्थं, it may be explained thus: तार्यते इति तीर्थः i.e. that which enables us to cross (this miserable worldly life). The Tirthankaras, the omniscient sages, the worthy monks and the nuns and the various celebrated places of pilgrimage are the things which enable us to do so (i.e. to cross the miserable worldly life) and hence they are called *Tirthas* or *Cross-boats.* सालंकारं समत्तं (अलङ्कारैः सह सम्यक्त्वं) The *Samyaktva* or True Faith together with its five *ornaments* (i. e. indications) viz. (1) Firmness or strong adherence to the Jain Religion, (2) The acts of the *uplift* of the Jain Religion and distributing things of arbitutary value to persons attending religious festivities etc., for the *same uplift,* (3) the proficiency in the Jain Scriptures, (4) inward or cordial devotion towards the Jina etc., and (5) the

propitiation or worship of the movable as well as immovable *Tirthas*—these are the five *ornaments* or indications of *Samyaktva* because they indicate that a person who is possessed of them is truly possessed of *Samyaktva* or True Faith Madanamanjusī was possessed of all these five qualities or *ornaments* of *Samyaktva* and hence she is spoken of, here, as possessed of Samyaktva with (all its five) ornaments or indications नज्जइ (Sk ज्ञायते)—णा, जा, मुण and ण(न)ज्ज are Pk roots in the sense of Sk ज्ञा 'to know' (See Hem VIII 4 252) मुण is also a Pk root in the same sense (see notes on St 478)

St 501 'The anxiety of parents for the bestowal of their daughters upon worthy husbands is a very ancient Indian idea and this heart-touching problem has played such an important part in the lives of the Indians that it has not missed to enter the fancies even of great Sanskrit poets like Kālidāsa who has immortalised this idea in his world famous drama Shākuntala in highly pathetic lines which have been regarded as the most immortal lines that the poet ever wrote There the poet makes even the sage Kās'yapa to shed tears at the separation from

god-daughter S'akuntalā who is about to go to her husband's house, and he feels all the more because he has a doubt in his heart whether she will be well-received by the king or not, and this anxiety of his makes the idea much more pathetic. Natural it is therefore that our poet, also, has given vent to *the same idea here though he has not been* able to make it so pathetic as Kālidāsa and other great Indian poets. However, he has aptly compared the pain of a father to find out a worthy husband for his daughter to that of the pricking of thorns.

St. 502. वरचिंतासल्लसल्लियो (वरचिन्ताशल्यशल्यितो) pained by the dart of the anxiety for the husband (of his daughter). अच्छइ (Sk. आस्ते) अच्छ is a Pk. root *for* Sk. आस् '*to* sit, to remain'. विसन्नो (Sk. निषण्णः–उपविष्टः) seated. सुन्नमणो (Sk. शून्यमनो) absent-minded.

St. 502. पच्छिमपएहिं (Sk. पश्चिमपदैः) With her steps backwards, with retrograde steps. जिन गब्भगेह (Sk. जिनगर्भगृह) 'The inner temple of the Jina i.e. the adytum' as differenciated from 'the porch or मण्डप.' Cf. Guj. 'गभारो'.

St. 504. मिलिअं (Sk. मिलितम्) became closed

way (द्वार) of the inner temple. पणुल्लियं—पणुल्लिय and पणोल्लिय are Pk. words for Sk. प्रणोदित pushed or thrust back. उग्घडइ (Sk. उद्घटते) उग्घड is a Pk. root for Sk. उद्घट् or उद्घाटय 'to open'. Cf. Guj. 'ઉઘડવું, ઉઘાડવું'.

St. 505. अप्पं (Sk. आत्मानं) self. गरुय is Pk. for Sk. गुरुक great. (See Hem. VIII 1. 106.). हा, हा are expletives showing sorrow or dejection. हयासा (Sk. हताशा) one whose hopes are frustrated, accursed, vile. किकयपावा (किमपि कृतं पापं यया सा) one who has committed some sin, a sinner.

St. 506. मंदभग्गा (Sk. मंदभाग्या) unfortunate. संकर means 'mixed feeling i. e. a feeling or mental condition in which holy and unholy thoughts are mixed together.' The Comm. explains it as "शुभाशुभरूपमिश्रभाव" i.e. 'a mental condition which is a mixture of good and bad feelings'. Instead of संकर, Ms. फ reads सक्कार which would mean 'respect, fondness.' Madanmanjusā might have performed the *decorations of the idol* with great fondness and respect but she was unfortunate to have a sight of it even for a moment.

St. 507. ही ही–like हा हा, ही ही also are indeclinables showing sorrow or dejection. The Comm. remarks "ही हीति खेदे". आसायणं (Sk.

आशातना) This is a special Jain word an exact equivalent of which in English could not be easily found out It connotes all our actions of ill behaviour and ill-treatment towards an idol or a temple or any other holy place or thing such as a holy mountain etc To illustrate-a gentleman worships an idol of theJina While doing so, on account of his carelessness, the drops of his perspiration or saliva fall on the idol This is Ās'ātanā Again suppose a young boy, say of five or 6 years of age, goes to a temple with his father or mother and, as is sometimes the case with young boys, makes water or eases his nature there This is *Ās'ātanā* In the same way a person standing in a temple with his back turned towards the idol commits *Ās'ātanā* So also a man throwing dirty materials like make-water etc. on the walls of a temple etc is *Ās'ātanā* Also going to a temple or touching an idol with impure and dirty clothes—e g. with the clothes putting on which we might have gone for make-water or privy,-or with leather boots etc on is *Ās'ātanā* Thinking of love affairs in a

unholy, impure or worldly action in a temple is *Ās'ātanā*. This is in brief a full connotation of the term *Ās'ātanā*. In English it may be roughly translated by irreverence, disrespect, ill-behaviour, disparagement, or disregard. काहं (Sk. अकार्षम्) I shall have done. वंचिया (Sk. वञ्चिता) deprived of or destitute of (the benefit of the sight of the idol of the Jina).

St. 510. जिणहर (Sk. जिनगृह) the temple (lit. house) of the Jina. This is an instance of what is called व्यत्यय or Transposition in Pk. Grammar; गृह (Sk.) is changed to 'हर' ग् being dropped and thus for जिनगृह we get जिणहर in Pk. हर is, sometimes, further changed into घर as in घरणीइ in St. 259. Part 1. This also explains how we get the word 'ઘર' in Guj.

St. 511. मणोणेगत्त (Sk. मणसः अनेकत्वं) The want of the concentration of the mind. Here the reference is to one of what is called पंचविहं अभिगमणं or the Five Requisites of Approaching in Jainism. Before a person goes to the temple of a Tirthankara or to a Tirthankara himself while he (i.e. the Tirthankara) is living, he observes the Five Requisites of Approaching which are mentioned in stanzas 20 and 21 of the चैत्यवंदनभाष्य by देवेन्द्रसूरि as follows:—.

'सच्चित्तदव्वमुज्झणच्चित्तमणुज्झणं मणेगत्तं ।
इगसाडिउत्तरासंगु अंजली सिरसि जिणदिट्ठे ॥
इय 'पंचविहाभिगमो' अहवा मुच्चंति रायचिन्हाइं ।
खग्गं छत्तोवाणह मउडं चमरे अ पचमए ॥"

The Five-fold Ways of Approaching mentioned here, thus, are (1) not eating or not keeping with oneself (i e. abandoning) सच्चित्त things (i e things possessed of life) such as a flower (पुप्फ), or a betel-leaf (तम्बोल) (as mentioned in the Aupapātike Sutra, Poona Edition, sutra 88, (2) not abandoning (i e a person is allowed to keep with him) अचित्त things (i e things not possessed of life) such as ornaments etc, (3) concentration of the mind (मणेगत्तं), (4) keeping with one an upper garment consisting of only one scarf (इगसाडिउत्तरासंगु), and (5) folding the hands on seeing the Jina If the person is a king he abandons (i. e keeps outside) the five kinds of Ensignia or symbols of royalty known as पंचराजककुदानि or रायचिन्हाइं* as mentioned in the second stanza quoted above

* In the aupapātike sutra the five Ensignia or symbols of royalty are thus mentioned — "खग्गं, छत्त, उप्फेसं, वाहणाओ य वालवीयणं" (i e) a sword, an umbrella, a crown, shoes or sandals and a fan)

Thus, among the Five Requisites discussd above, we see that the third is मणेगत्तं or concentration of the mind; and here it was the want of this concentration of the mind (मणोनेगत्तं) which Kanakaketu, the king of the demigods, apprehends to be his fault on account of which the doors of the adytum of the temple of Lord Ṛṣabha became closed. He thinks that by his entering into the anxiety, of finding out a worthy husband for his daughter, in the temple, he might have disturbed the concentration of his mind—one of the Five Requisites of Approaching and it was on account of this his fault, he apprehends, that the doors of the adytum became closed.

It should also be noted here that entering into worldly thoughts, (सावद्यविचार), speaking anything concearning worldiy life, (सावद्यवचन) or doing anything worldly (सावद्यक्रिया), while in a temple, is regarded as a cause of sin in Jainism. It is, as will be elear from the explanation on the word आसायणं in the notes on St. 507, a form of *Ās'Mtanā* i.e. *irreverance* or *ill-behaviour* in a temple, and it also breaks the vow of *Nisihī* (for which see notes on St. 540) which forbids a man to enter into

wordly and sinful activities in a temple And, as we have seen here, it is also a violence of the concentration of the mind, the third Requisite of Approaching Thus it is clear from all this that *all thoughts all words and all activities concearning worldly life are to be abandoned by a person while he is in a temple* And this fact has beed stressed by our poet at more places than one in his text For example in Part I St 282 the poet says, through the mouth of Mayanasundari,—

" चेइयहरमि नत्तालावमि कए निसीहिआ भंगो होइ "

Rupasundari, the mother of Mayanasundari is very anxious to hear from Kamalaprabhā, the mother of prince Shripāla, the life story of her son (i e of Shripāla) for it was a wonder to Rupasundari that, her daughter s husband who was a leper (for Mayansundari was married, as we know, to Umbararāja—who was none else but prince Shripāla himself in his condition as a leper) had now turned into a handsome and charming youth But they were in the temple of the Jina and hence Mayasundari clever as she was in proper religious rites, remarks. ' We can not talk in a temple because if we talk in a temple the vow of Nisihi (I desist

from sinful worldly activities) is broken " Sly as we shall see later on, when a police-officer approaches king Kanakaketu, who is sitting in the temple of the Jina in the company of the prince Shripāla, and asks him as regards the punishment of a merchant (i e Dhavala) who has not paid the toll and thus broken the command of the king, and thereupon when Kanakaketu says 'when the order is disobeyed, death is the punishment', the prince Shripāla who was sitting near by asked him not to give such an order and further remarked " सावज्जवयणकहणे वि जिणहरे गुरुदोसो " 'It is a great sin (lit fault) even to utter sinful words in the temple of the Jina ' These and other instances cleary illustrate the importance of abandoning all thoughts, all words and all activities concearning worldly life while a person is in a temple, and this importance has been specially emphasized because all such thoughts, words and acts disturb the concentration of the mind which is, as we have seen, the third out of the Five Requisites which a person has to observe before approaching the Jina for saluting, worshiping or propitating him (i e the Jina)

Here king Kanakaketu was, no d

pained by the dart of his anxiety for his daughter's husbsnd while he was in the temple —and it is a worldly anxiety and, therefore, सावद्य or sinful But he did not enter it of his own accord but it had forced itself upon him and he was, therefore, constrained to do so while he was absent-minded But as soon as he became conscious of it he repented for it, as is clear from his apprehension of the doors of the adytum being closed on account of the sin caused by his entering into that worldly anxiety Of course, the real cause, as the goddess Chakreshawari explains later on, was quite different, it being not the sin of his entering into that anxiety, but on the contrary a favour done to him by the presiding goddess of the temple of Lord Rsabha, in order to remove that anxiety of that ardent and sincere devotee of Lord Rsabha Such favours, we frequently read, were often done to great and ardent devotees of the Jinas by their presiding gods or goddesses who became greatly pleased with their devotion The same is the case with king Kanakaketu, here, whose anxiety for his daughter's husband is, as we see later on, ingenuously removed

by Chakreshwarī Devi who is greatly pleased with his ardent and sincere devotion towards Lord Ṛṣabha. This reminds us of some such ideas as 'God helps his devotees in time of need' etc. in English and other literature. Here, of course, it is not God who helps king Kanakaketu, for Jainism does not believe in God as such (God, the creater of the world etc.) for, as it believes, what has he* to do with the world? According to them a *Liberated soul or a Siddha* has broken off all his connections with the world—with gross matter or *pudgala* as it is called in Jainism and who, therefore, does not exert any of his Infinite Abilities which enable him to do anything he likes, and he is thus quite aloof from the world, always remaining deeply engrossed in his *Infinite Knowledge, Infinite Vision and Infiinite Character* which give him *Uuchangable Condition Undestruetive Nature,* no form, colour, smell, taste and touch, nothing like lightness or heaviness or a high or a low family, and *Uninterrupted Bliss.* He has abandoned all *Love, Hate, Anger, Pride Deceit and Greed etc.,* and hence he is called Vītrāga (for an explanation of which word see notes on next St. 512) who has nothing to do with

this material world of ours This also explains why our poet says in the next stanza "देवो य वीयराओ नेव रूसेइ कइ वि किंतु इम। जिणभवणाहिट्ठायगकयमपसाय मुणसु '—but here it is the help or the favour, shown to him (i e to Kanakaketu) by the presiding goddess of the temple of Lord Rsabha which is intended for the complete removal of the disturbance of the concentration of the mind of this sincere and ardent devotee of the great *Jina* (viz Lord Rsabha) आसायणा-It is already explained in the notes on St 507

St 512 वीयराओ (Sk वीतराग Lit one whose Love etc i e Love, Hate, Anger, Pride Deceit and Greed etc are gone i e one who has overcome them It is a highly significant term in Jainism and designates the *Tirthankaras* or the Jinas who have become free from Love etc Somewhere the term *Vitrāga* is explained as "भवबीजाङ्कुरजननादिरागाद्या क्षयमुपागता यस्य" i e one who has destroyed Love Hate etc which are the cause of the worldly wanderings (i e of birth and rebirth in various miserable existences) Thus

Vitrāga denotes the *Jinas or Tirthankaras* as well as the *Siddhas or* Liberated Souls (vide notes on the previous St), and the Jains are very proud of this term, chiefly because it draws a clear-cut difference between their Gods or Jinas etc, and the Gods of others who, though called gods, still find delight in the company of women and love affairs, and are still subject to anger etc. This is why the great, celebrated and learned Jain *Upādhyāya* Yas'ovijayaji says in his famous Guj hymn in honour of Lord Mahāvira —

"તે કેમ પરસુર આદરૂ, જે પરનારી વશ રાચ્યારે' i e 'How can I be attached to other gods (i e other than the *Vitarāgas or Jinas*) who are fascinated (even) by other people's wives?' And is this fact not corrborated by the stories of वासुदेव and रमा, and शंकर and उमा alluded to by Anantahamsa in his book कुम्मापुत्त (St 11.) and given in full details in English by the learned Prof K V Abhyankar in his nots thereon? (Those desirous of knowing them in full should refer to Prof Abhyankar's edition of Kummāputta) Besides this the term Vitrāga connotes all the special characteristics of a *Siddha* of the Jains, as explained in the notes on the previous

stanza, which differentiate the Jinas from other gods. (For details see notes on the previous St. as well as the notes on the phrase नेवं रूसेइ just following). नेवं रूसेइ etc. As has already been explained in the notes on the previous St. The *Jinas or Vītarāgas* are quite aloof from the world as they have broken off all their connections with it and hence they never become angry or pleased with anybody. They do nothing which affects this our material world. They do not, as is clear from their very nature, care even for their devotees. Their devotees also do not, and should not, expect anything (help or otherwise) from them. But they worship them ardently only because by wor-

would certainly make them as pure, as virtuous, as powerful and blissful for ever as their Jinas themselves It is for themselves alone, and themselves alone, to exert themselves and to attain to the position of a Jina without anybody's help The Jinas, as already explained, could never be expected to help them and nor could they become Jinas with the help of anybody in the world It is they themselves who have to destroy and conquer their Love, Hate, Anger, Pride, Deceit and Greed etc, and nobody can help them in doing so except their own virtues and their meditation on the Jinas This is, therefore, why it is propounded that *Even the Tirthan karas do not depend upon others for the up lift of their souls'* Hence the Tirthankaras, as their very nature shows, do not help any body nor do they become pleased or angry with anybody Hence the remark of the poet here "देवो य वीयरागो नेव रूसेइ कहवि" i e 'The Lord Vitarīga does, in this way, never become angry with anybody' अहिट्ठायग (Sk अधिष्ठायक) the presiding diety मुणसु see notes on St 478

St. 513-514 आणाविऊण (Sk आनाय्य having caused to be brought (For the grammatical

form see notes on St. 491. बलि-In Jainism, it has not the sense of 'oblation or religious offering given in a sacrifice'. It is a Hindu sense and this idea is quite foreign to Jainism. Here we are to take it in its sense of ' adoration or worship'. Before 5th or 6th century B. C. there arose two very important religious systems-Jainism and Buddhism which revolted against the practice of Hinduism of giving in oblation in sacrifices living animals and in certain cases even living human beings. Hence the word बलि here has not the sense of 'oblation' but of 'worship or materials of worship'. The Comm. explains बलिकुसुम० as " पूजानिमित्तं कुसुम०." कप्पूर (Sk. कर्पूर-घनसार) camphor. अगरु (Sk.) Agallochum, Amyris Agallocha. अगर, and अगुरु the variants found in Mss. क, ख respectively are also its synonyms. मयनाहि (Sk. मृगनाभि) Musk. It is so called because musk comes out of the navel of a deer, such deer being known as musk-deer. The more common word used for musk, as we know, is 'कस्तूरी.' धूव (Sk. धूप) incense. वरभोगं The Comm. explains this as "वरं-प्रधानं भोगं-देवयोग्यं द्रव्यं" i. e. 'excellent materials fit for gods. धूवकडुच्छ धूव (Sk. धूप) incense; and कडुच्छ (as well as कडुच्छु, कडुच्छय, कडुच्छु कडुच्छुय) are Des'i words

meaning 'a kind of vessel'. Cf. Guj. 'કડછી'. Hence धूवकडुच्छ means a vessel for incense, a censer. It is the same as Sk. धूपपात्र or धूपघटी (Pk. धूवघडी), all the three being synonyms. Cf. Guj. 'धुपदान'. कुणइ (Sk. करोति) कुण is a Pk. root for Sk. कृ 'to do'. भोग, as already explained before, means materials fit for gods i. e. materials of *worship. Hence कुणइ भोगविहिं means performs* proper religious rites for offering materials of worship e. g. waving the censer before the idol etc.

St. 515. उववासतिगं (Sk. उपवासत्रिकं) a triad of fasts i.e. three fasts. रंगमंडवो (Sk. रङ्गमण्डप) a porch used as a place of assembly or a charming place of assembly. रंग mirth, joy, delight. जायं (Sk. यातं) passed जा is a Pk. root in the sense of Sk. या to go, to pass. For the change of ज to य vide the grammatical rule laid down in the notes on St. 402.

St. 516. पउर (Sk. पौर belonging to a city. This is again an instance of स्वरभक्ति or *splitting up of two conjuncts by means of an intervening vowel.* (See notes on St. 411, 415, 497). निरंतरजलंतदिप्पंतदीवेसु (निरन्तरज्वलन्तदीप्यमानदीपेषु) bright lamps burning incessantly. (Cf. the phrase 'અખંડ દીવો'. in Guj).

St. 517. मुहर (Sk. मुखर) prattling or

garrulous; the Comm. explains it as दुर्मुख i. e. foul-mouthed, abusive, scurrilous.

St. 518 तइया (Sk. तृतीया) third. पच्छिमजामंमि (Sk. पश्चिमयामे) पश्चिम means 'last' and याम means 'a प्रहर or a period of three hours'. Hence the whole phrase means 'the last *Prahara*' The Comm. explains it as "चतुर्थप्रहर", it being the last. Hence the time when the *aerial speech* was heard must roughly be between 3 to 6 A.M. As for the phonetic change of याम to जाम note the grammatical rule laid down in the notes on St. 402. निज्झुणिसहा (Sk. निर्ध्वनिसभा) The assembly-hall in which no sound was heard, the assembly-hall which was destitute of any noise whatsoever i. e. the assembly-hall in which there was *complete silence*. Here सभा refers to the charming porch or रङ्गमण्डप already spoken of in St. 515. सहसत्ति (Sk. सहसेति) all of a sudden. The Comm. explains it as 'अकस्मात्'. गयणवाणी (Sk. गगनवाणी) celestial speech or aerial speech. संजाया (Sk. सञ्जाता) lit. was produced i.e. was heard.

(2) the Imperative 2nd Pers. sing Term is उ (as well as इ or ए) e g निसुणउ, (3) स is the general future sign (e g होइसइ), (4) त्वा becomes इ, इउ, इवि, अवि, एप्पि, एप्पिणु, एवि, एविणु (e g लात्वा = लेवि), (5) Gen sing ends in ह, e g कुमारियह, मयणमञ्जूसियहं, (6) इ or हि is the loc sing termination (e g जिणकारणि, मालम्भतरि), (7) Non-initial य is changed to इ (e g निश्चय =निच्छइ), (8) सु (as well as हो, स्सु) are Gen sing terminations e g जसु (Sk यस्य), तसु (Sk तस्य)

It should also be noted that the metre of these three Apabhrans'a Sts is changed, the metre used in them being what is known as 'दोहा' or what we call 'દોહરા' in Guj

St. 519 जडिओ (Sk जटित) become closed

St 520 हरिसजणियरोमंचा horripilated with joy (Also see notes on St 497)

St 521 कहिस्सइ (*Sk* कथयिष्यति) will tell '*In Prakrit the future tense is formed by adding* हि *or* स्स *before the present tense terminations and changing the* विकरण 'अ' *to* इ' Thus we get कहिस्सइ, हसिहिइ, also cf the forms होही (St 545), लहिही (St 580), करिस्सामि (St 480) etc

St 522 होइसइ (Sk भविष्यति) हो, and हव are Pk roots in the sense of Sk भू to be' (See Hem VIII 4 60, 3 156 3 166, and 4 388) जसु (Sk यस्य) for the change of य to ज

vide the grammatical rule in the notes on St 402 सोइज (Sk स एव)

St 523 गाढयर (Sk गाढतर) lit closely i e extremely

St 524 ओलग्गिणि The Comm explains it as 'सेवाकर्त्री' i e serving, waiting upon presiding It may be rendered into Sk as अवलग्ना (see notes on St 416) हउं (Sk भवामि-अस्मि) In Apabhrans'a उं is the 1st Pers sing termination, and in it vowels are generally substituted for one another Hence instead of Pk हो, for Sk भू to be, we have हु in *Apabhrans'a* Hence for भवामि we get हउं in *Apabhrans'a* तसु नरह Here Gen is used for accusative. लेवि (Sk लात्वा) having taken

St 525 विहाणय explained as 'विभातं-प्रभात (i e dawn)' by the Comm वज्जियाइ (Sk वादितानि) were sounded or beaten तूराइ (Sk तूराणि) drums.

St 526 गिहपडिमा (Sk गृहप्रतिमा) This is an instance of मध्यमपदलोपि compound, गिहमन्दिर पडिमा=गिहपडिमा, hence it means the idol of the *home temple* It is a practice among the Jains from very ancient times to erect or arrange small temples in their houses with small beautiful idols placed in them These were specially erected by kings and rich persons because if they might have had no time to

go to big temples at a distance they could perform the worship at their own places without losing much time. Such temples are called *home temples* (cf Guj '[illegible]') and the practice of erecting such temples in their homes by the Jains is continued even up to-day Such a temple is erected in a very solitary place in a house and strict purity is carefully kept round about it This erecting of *home temples* manifests to us the great care and precaution that the Jains take for sincerely discharging their daily religious duties थिरक्किया (Sk विस्तृता) spread

St 527 मारू (Sk आयान्ति) जत्तप्यम् is a Pk root for Sk आया to come' जिणहर see notes on St 510

St 528 Here there is a *pun* upon the word उग्घाड The poet ironically says that many persons, instead of *opening* the doors of the temple *opened* (*i.e. betrayed*) their own actions i.e they manifested to the public that they were not possessed of great merits

St 529 चेइहर (Sk चैत्यगृह) a temple (see notes on St 510) ढक्किय or ढक्किय is a Des'i word for Sk छादित or पिहित meaning closed किंचूणो मासो a little less than a month. अच्छरिय-see notes on St 485

St 530 मिलिया (Sk मिलिता), has coincided, is fulfilled, has come true Cf Guj 'મળી'

St 531 Here again there is a *pun* upon the word उग्घाड as in St 528 But here the poet is not ironical but only humorous Jinadāsa means that when the doors of the temple will *open* their merits will also *open* (i e will become manifest) because then they will be fortunate to get the sight of the idol of Lord Ṛsabha which was denied to them since a month

St 532 पयंपए (Sk प्रजल्पति) speaks to, see notes on St 486

St 533 अवेयणा (Sk अवेदना) न अत्थि वेयणा जेसिं - अवेयणा, वेयणा (Sk वेदन) is explained by the Comm as 'विचारण' Hence अवेयणा means those who are devoid of thinking, unthoughtful Generally वेदन or वेदना (Pk वेयणा) has the sense of 'pain or torture' as in "कट्टु वेयणा पाणभूयजी वसत्ता वेयणं वेदेंति (आचाराङ्ग सूत्र)" but sometimes it has, as here, the sense of 'knowledge or thinking' अणज्जियं (Sk अनर्जित) not earned by one's own self, Cf the idea in उत्तमं स्वार्जितम् वित्तं, मध्यमम् पितुरर्जितं। कनिष्ठ भ्रातुरर्जितम् स्त्र्यर्जित मधमाधमम्॥ जेण and तेण are indeclinables in the sense of 'description and direction निस्सी ... (Sk निर्क्षीणकर्माणो) निसेसेण खीण कम जेसि

ते lit one who e actions are all perished i e one who does not do anything, one who is lazy

St 534 पिव (Sk इव) The indeclinable इव is optionally changed into मिव, वि, पिव व, व्व, व, and विअ in Pk (See Hem VIII 2 182)

St 535 चलिओ (Sk. चलित) went चल is a Pk root in the sense of Sk गच्छ् 'to go' (See notes on St 409)

St 536 पिहु, पिहु (Sk पृथक्,पृथक्) individually, separately, one by one पिह and पिहु are Pk words for Sk पृथक् meaning separately जाणिज्जइ see notes on नज्जइ in St 500 दुवार (Sk द्वार) a door This is again an instance of स्वरभक्ति (see notes on St. 516) फुड (Sk स्फुट-प्रकट) openly, clearly फुड is a Pk word for Sk स्फुट (see Hem VIII 4 258)

St 537 समाइसइ (Sk समादिश) order पडिबोहइ (Sk प्रतिबोधयति-विकसित करोति) makes bloom, opens कमल—कमल and कुमुद both mean 'a lotus' but a distinction is drawn between them by interpreting them as a day-lotus and a night-lotus respectively The last line of this St and Sts 538 539 contain beautiful conventional ideas which show us the poetic power of our poet They are instances of रूपक or that figure of speech which is known

as *Metaphor* in English in which the उपमान (or the standard of comparison) and the उपमेय (or the object of comparison), on account of their very close resemblance, are taken to be identical and described as such Thus here the prince Shripāla is taken to be identical with the sun, the moon the spring season, and the mango tree, and the door of the adytum is taken, to be identical with the forests of day and night lotuses, a line of forests, and the neck of a peacock, and both of them are described as such (It should also be noted that a metaphor is generally recognised by the introduction of words like रूप, एव, कल्प etc though here no such word is used

St 538, 539 ससिमण्डल–the disc of the moon cf चन्द्रबिम्ब कुमुय (Sk कुमुद) a night-lotus (See notes on कमल in the previous St) वणराइ (Sk वनराजि–वनश्रेणि) a line of forests सहकार (Sk) A mango tree

St 540 तुरयाई (Sk तुरगादि) horses etc मोत्तूण (Sk मुक्त्वा) having released विहिय (Sk विहित) put on उत्तरासन (Sk) a scarf The Comm explains it as 'देहोत्तरीयवस्त्रविन्यासविशेषो' The putting on of a scarf or an upper garment is, like मणेगत्त, as already discussed in the

notes on St. 511, one of the *Five Requisites of Approaching*. निस्सीही (Sk. नैषेधिकी) or निसीहिआ (as used in St. 282, Part I.) is a technical term in Jainism. It means 'the act or vow of saying निसीहि i. e. I stop from all sinful actions'. When a Shrâvaka goes to the temple of the Jina, he is to utter the word 'निसीहि' three times in the following manner: once just before he actually enters the temple which means that he has now renounced all the sinful actions of the world'. Then he is to utter the same word a second time when he performs the द्रव्यपुजा or stands before the idol of the Jina for *dars'ana* or sight which means that now he has given up all the actions which he is required to do for the purity, cleanliness etc. of the temple. Lastly he is to utter the word 'निसीहि' a third time when he sits before the idol for *chaitya-vandana* (offering prayer) which means that now he has given up even performing the material worship, and has abandoned the care even of his body and has completely offered himself at the feet of the Lord Jina for praying to him to get

explained above is called 'निसीहिया. सीहदुवार (Sk सिंहद्वार) The main or principal gate or entrance

St 541 जाइ (Sk याति) goes enters. (See notes on St 515) मडवतो (Sk मण्डपान्त -मण्डपमध्ये) in the porch उप्फुल्लनयणमुहकमलो (Sk उत्फुल्लनयनमुखकमलो) उप्फुल्लाइ नयणाइ मुह च कमल व जस्स सो, उप्फुल (Sk उत्फुल्ल) means dilated wide-open Hence the whole phrase means 'who possessed dilated eyes and lotus like face, or the compound may be solved as उप्फुल्लाइ नयणाइ उप्फुल्लनयणाइ, उप्फुल्लनयणाइ च मुह च कमलाइ व जस्स सो उप्फुल्लनयणमुहकमलो Then the phrase would mean who was possessed of dilated eyes and face (both of) which resembled lotuses किंकाररव-(Sk किङ्कारशब्द) This is an onomatopoetic word which is a word in which the sound resembles the sense In English it may be translated as 'cracking sound अररिजुय (Sk अररियुग-कपाटयुग) अररि means a door hence अररियुग means the pair of the doors or both the doors For the change of युग to जुय see the grammatical rule laid down in the notes on St 102 झत्ति (Sk झटिति) at once

St 542 घुसिण (Sk घुसृण) saffron अमिलाण Sk अम्लान) unwithered This is again an

instance of स्वरभक्ति. दाम (Sk. दामन्) means a garland. ढोवइ (Sk. ढौकयति) This is a causal form of ढोअ (or ढुक्क) which are Pk. roots for Sk. ढौक् 'to offer, to present, to place' फलमउलं (Sk. फलमतुलं) an excellent (lit unparalleled) fruit.

St. 543. अच्छरिय see notes on St. 485. पिच्छइ see notes on Sts. 484 and 477.

निहुयनिहुयं (Sk. निभृतनिभृतं). The Comm. explains: "अतिनिश्चलदृष्ट्येत्यर्थः" Hence it means 'very fixedly or steadily, with a very attentive mind, with very steady eyes, with very eager eyes.

St. 544. हरिसवसओ (Sk.हर्षवशात्) on account of joy. पंचंगपणाम (Sk. पञ्चाङ्गप्रणाम) The Five-fold Salutation. In Apte's Sk. Dictionary it is thus explained: "बाहुभ्यां चैव जानुभ्यां शिरसा वक्षसा दृशा". लीढ lit. licked i. e. touched.The Comm. explains it as आश्लिष्ट which means 'embraced'. महिवीढ (Sk. महीपीठ) the surface of the earth, the ground. थुणइ (Sk. स्तौति)-थुण is a Pk. root for Sk. स्तु to praise (see Hem. II. 4. 241).

Sts. 545 to 553 contain the prayer-song to Lord Ṛsabha by the prince Shripāla, and some of them are exquisite *metaphors* as in Sts. 537 to 539, (see the definition of a रूपक there). Here, Lord Ṛsabha is taken to be

identical with the Desire yielding tree, a lamp, a lion, etc and is described as such. The first *metaphor* of the Desire-yielding tree is, as we see, introduced by the word कल्प (Pk कप्प) It should also be noted that as usual the metre is changed here as in St. 492, the metre used here being the same as there viz पज्झडिआ (for which see Introduction page 44) It should also be noted that like St 492 these are also somewhat difficult Sts met with here and there in the text which otherwise contains simple verses This feature has also been noted in Part I, (see Introduction P 42)

St 545 सिरिसिद्धचक्क (Sk. श्रीसिद्धचक्र)*The Circle of the Sacred Ones* नवपय (Sk नवपद) The *Nine Dignities* These two are highly significant terms in Jainism and form the very essence of it (For their greatness and importance vide Paras 2 and 7 of the Introduction) There has also been given full explanatory notes on both these terms in the notes on St 1 Part I, which I reproduce here as they are necessary for an understanding of these two very important terms in Jainism. They are necessary, also, for a full ... anding of the sermon of the *chārana-*

ascetic contained in the Sts 559 to 563 A student of Jainism will also find it very needful to have a knowledge of them and hence they are given below

The Nine Dignities or 'Padas' constitute the three 'Tattvas' or groups of fundamental Dignities viz (1) देवतत्व (2) गुरुतत्व and (3) धर्मतत्व which are very essential and indispensable factors in Jainism, a firm faith in which enables a man to obtain what is known as 'सम्यक्त्व' or True Faith—which is a true path to Liberation. Hence they occupy an unique place in Jainism, and their importance is the greatest of all, as they constitute the very essence of the Jain Religion The reverend author of this book Ratnas'ekharasûri himself emphasizes, in striking words, the great importance of these Nine Dignities or Padas, upon which he has based his whole story, his object being to create in our hearts a true and firm faith in these Nine Dignities in order to enable us to reach the true path to Liberation and thus cross the ocean of this miserable wordly life First he enumerates them in verse 23 of the text thus —

" अरिहं सिद्धायरिया, उज्झाया साहुणो य सम्मत्त ।
नाण चरणं च तवो, इय पयनवगं मुणेयव्वं ॥ "

and then he remarks in verse 33 l. 1. " पयाइं नवपयाइं जिणवरधम्ममि सारभूयाइं।": 'These Nine Dignities constitute the very essence of the religion of the excellent Jinas.' Thus theirs is a very unique place in the Jain worship and devotion, and the incessant flow of their eternal adoration, from ancient times, has remained unflinching even up to-day. This is quite evident from the two great religious festivals,- which the Jains (especially the orthodox) so devoutly observe very magnificently and reverentially even to-day, in the months of Chaitra and Āshwin,-known as 'आयंबिल ओलीओ' when they keep what are known as 'Āyambila' fasts [which consist in taking rough (रूक्ष) and tasteless (शुद्ध) food devoid of ghee, sugar, oil, milk and all such tasty articles of eating which create passions, and which we generally take every day-and this food, too, is to be taken only once a day]. It is, therefore, essential for us, as students of the Jain Literature, to study properly all these nine great and important Dignities, and have a clear conception of all of them, so that we may have a fair idea of what constitutes the essence of the Jain Religion. The Nine Dignities already mentioned above are (1) अरिहंत, (2) सिद्ध, (3) आचार्य, (4) उपाध्याय, (5)

साधु, (6) ज्ञान, (7) दर्शन, (8) चारित्र, and (9) तप The first two constitute the 'Devatattva' The third, fourth and the fifth constitute the 'Gurutattva', and the last four constitute the 'Dharmatattva'. We shall discuss all these Nine Dignities briefly below

1 अर्हत् *or* अरिहंत *also called* तिर्थंकर or Jina—the propounder of the Jain Tirtha or Religion and the Destroyer of the internal enemies (such as Love and Hate, as also Anger, Pride, Deceit and Greed) He is said to be possessed of twelve *Gunas* viz the eight 'Prātihāryas (प्रातिहार्यस)' or paraphernalia (consisting of eight things), and four 'Atis'ayas (अतिशयस)' or excellences The eight Prātihāryas are mentioned in the following *s'loka* अशोकवृक्ष सुरपुष्पवृष्टि दिव्यध्वनिश्चामरमासन च। भामंडलं दुदुभिरातपत्र सत्प्रातिहार्याणि जिनेश्वराणां ॥" They are thus (i) The As'oka Tree, sitting under which the Tirthankara delivers his sermons. (ii) The Shower of fragrant flowers possessed of five different colours, by gods, which covers the lower part of the Tirthankara's body up to the knees (iii) The Superhuman Speech of the Tirthankara which is as sweet as nectar, and which could be understood by all creatures—gods, human.

beings, and animals, alike (iv) The Four Pairs of Chauries possessed of gold handles studed with gems, which are waved before the Tirthankara by the gods (v) The Gold Throne also studed with gems on which the Tirthankara sits (vi) The Halo of Light seen round about the head of the Tirthankara (vii) The Celestial Drum (viii) The White Umbrellas, twelve in number, and decorated with wreaths of pearls, held over the Tirthankara, who sits on his throne in the '*Samosarana*' (समोसरण) with his face turned towards the east, and over his other three similar forms, which are created by the gods in the south, west and north The four 'Atis'ayas' or excellences are (i) The Apāyāpagamātis'aya, (अपायापगमातिशय) according to which all the troubles and hardships (उपद्रव), both external (such as all diseases and others), and internal (such as the troubles or hardships which stop one from being charitable, from gaining, from enjoyment, from enjoyment again and again from exerting himself, and also those which make him laugh, pleased, displeased, afraid aggrieved, censured, engage into sexual enjoyment, also those which bring unbelief, ignorance, sleep, non-aversion to worldly things

love, and hate). According to this Atis'aya, moreover, the places lying in the 21 'yojanas' round about the place where the Tîrthankara moves, remain free from diseases and droughts etc. (ii) The Gnânâtis'aya (ज्ञानातिशय) which refers to His Omniscience or Kevala Knowledge. (iii) The Pûjâtis'aya (पूजातिशय) which refers to His being worshipped by all—gods, kings and men. (iv) The Vâchanâtisaya (वाचनातिशय) which refers to the speech of the Tirthankara, which is such as could be understood by gods, men, and animals, alike. It is said to be possessed of 35 '*gunas*' which we need not mention here.

2. *Siddha* (सिद्ध) *or the Emancipated One.* Every soul that has completely destroyed all the eight karmas (which are discussed somewhere else in these notes) and reached Liberation, is known as 'Siddha'. He is said to be possessed of eight 'Gunas' viz. (i) Infinite Knowledge. (ii) Infinite Vision. (iii) Complete and Uninterrupted Bliss. (iv) Unchangeable Condition. (v) Undestructive Nature. (vi) Having no form, colour, smell, taste and touch. (vii) Having nothing like lightness or heaviness or having nothing like a high or low family. (viii) Infinite Ability which enables

him to do anything he likes, but he never exerts it, as he has broken off all his connections with gross matter or 'pudgala', as it is called in Jainism

3 *Āchārya or the Religious Head*—He is said to be possessed of 36 '*gunas*' such as the control of the five senses, freedom from love and hate, celebacy, non injury, not telling a lie, not taking any thing which is not given, not being attached to worldly things, the five 'Āchāras', the five 'Samitis' and the three 'Guptis'

4 *Upādhyāya or The Religious Teacher,* who teaches other monks under him the Eleven Angas, the Twelve Upāngas, and who observes what are known as 'Charansittari' and 'Karansittari' All these make up his 25 'gunas'

5 *Sādhu or a Monk,* who is on the path to Liberation He is said to be possessed of 27 'gunas' such as non-injury, not telling a lie, not taking what is not given, celebacy, non-attachment to worldly things, not taking food at night, protecting the lives of six kinds of living organisms of earth, water, fire, wind, plant and the moveable bodies, curbing the senses, curbing greed, forgive

ness, pure mind, examining clothes carefully for avoiding 'himsā' of any living creature clung to it, practising self-control, curbing the mind from going astray, not uttering foul words, curbing the body from any ill-use, suffering cold and heat, and suffering delightfully and patiently the troubles and hardships leading even to death

6 to 9 The remaining four Dignities are (1) 'सम्यग् दर्शन' or True Faith (2) 'सम्यग् ज्ञान' or True Knowledge (3) 'सम्यक् चारित्र' or True Character and (4) 'तप' Penance

These Nine Dignities are represented by the Jains in the form of a circle, putting the Tirthankara or Arihanta in the middle, and round about the Tirthankara, there are the Siddha, Faith, Āchārya, Knowledge, Upādhyāya, Character, Sādhu and Penance respectively Theoretically, the dignity or position of a Siddha is higher than that of a Tirthankara, but the reason why the latter (i e the Tirthankara) is placed in the middle is this, that he is the Nearest Benefactor (आसन्नोपकारी) of the people of the world, as he establishes the four-fold 'Tirtha' or religion known as the 'चतुर्विधसंघ' (consisting of the monks, the nuns, the laymen, and the

laywomen) which enables the people of this world to cross the ocean of this worldly existence and reach Emancipation The dia gram on the opposite page shows the circle which is known as 'The Siddha-Chakra or 'The Circle of the Sacred Ones (viz the Nine Dignities)' as it is found in the Jain temples and so reverentially worshipped by the Jains.

The special feature to be noted here is that in Jainism, it is not any particular person (or persons) that is worshipped, but it is the 'pada' or the 'dignity'—i e me rits or virtues—that is worshipped Thus it is not Mahāvir or Rshabha-the person that is worshipped, but it is the Arihanta Pada, which they have got, that is worshipped The same is the case with all the remaining dignities. महल्ल (Sk महा) great पढमिल्ल (Sk. प्रथम the first (see notes on St 409) असुरिंद (Sk असु-रेन्द्र) The *Comm* remarks 'चमरबल्याद्या" Hence it means lords of demons such as चमर, बलि etc. सुरिंद (Sk सुरेन्द्र) The Comm remarks "सौधर्मेशानादय उपलक्षणान्नागेन्द्रादयोऽपिग्राह्या " Hence it means lords of gods such as सौधर्मेन्द्र, इशानेन्द्र etc as well as नागेन्द्र and others च्चिय (Sk अर्चित) worshipped (also see notes on

darkness The Comm explains, 'अन्धकार प्राग्भार' इक्क (Sk एक-अद्वितीय) unparalleld

St 548 मरुदेवा the queen of king Nābhi and the mother of Lord Ṛsabha or Ādinātha दरी (Sk) means a cave दरिय (Sk अदरित — निर्भीक) undaunted untimid not frightened In Sk if two vowels come together, one of them is optionally dropped Hence as ई in दरी and अ of अदरिय come together the अ of the latter is dropped and thus we get दरिय for अदरिय sly we get सुरिंदच्छिय instead of असुरिंदच्छिय in St 545 केसरिकिसोर (Sk केशरिकिशोर) the young one or the cub of a lion घोरभुयदंड (Sk घोरभुजदण्ड) terrible or powerful staff-like hands खडिय (Sk खण्डित) torn to pieces defeated completely conquered मोह (Sk) the god of infatuation delusion of mind which prevents one from discerning the truth

St 549 इक्खागु (Sk इक्ष्वाकु) it is the name of the celebrated ancestor of the solar kings who ruled in Ayodhyā (he was the first of the Solar kings and a son of Manu Vaivasvata) दुरियमयगलमइंद (Sk दुरितमदकल्मृगेन्द्र) दुरियाइ एव मयगला तेसि वारणे मइंदो य दुरियमयगलमइंदो त सवोहणे दुरिय (Sk दुरित) means a wicked action a sin'

मयगल (Sk मदकल) an elephant in rut rut-shedding elephant मइंद (Sk मृगेन्द्र) the lord of beasts i e a lion Hence the whole phrase दूरियमयगलमइंद means a lion in routing the rut shedding elephants in the form of bad deeds or sins चदसमवयण (Sk चन्द्रसमवदण) Having a moon like face

St 550 कल्लाण (Sk कल्याण) welfare happiness तत्त (Sk तप्त) heated i e tested in fire सठाण (Sk सस्थान) This is a technical term in Jainism There are what are called 8 primary and 158 subsidiary divisions of *Karma* One of the 8 primary divisions is नामकर्म which has got 103 *Prakritis* Among these 103 are included what are called the six सस्थानs or Statures They are (1) समचतुरस्र (2) न्यग्रोध, (3) सादि (4) वामन (5) कुब्ज and (6) हुड A Tirthankara is possessed of the first or समचतुरस्र सस्थान which means that if while the Tirthankara is in a sitting posture the distances are measured from his (1) knee to knee (2) shoulder to shoulder (3) neck to waist and (4) either shoulder to either knee, they will be all equal In general the word सस्थान may be roughly translated as stature फल (Sk) charming कुतल (Sk) a lock of hair The Comm e

special significance of it, but we need not note them here मडण (Sk मण्डन) ornament The Lord Rsabha or Ādinātha is said to be the ornament of the mountain S'atrunjaya because the main idol in the principal temple on that mountain–or *City of Gods*, as it is called by some European scholars–is that of *Ādinātha* It is a very magnanimous, mind-bewitching holy idol of a very big size (about 10 ft) and it is this very ancient idol on account of which paramount importance is given to the mount S'atrunjaya Hence it is that here it is called the ornament of the mountain S'atrunjaya खयर (Sk खचर) or खेयर (Sk खेचर) lit means one having the power of flying or moving in the sky (ख = sky, and चर् to move) Hence it means 'a Vidyādhara or a demigod' A Vidyādhara or demigod who is an ascetic is called a चारण सयलमहासिद्धिदायग (Sk सकलमहासिद्धिदायक) the giver of all the *Great Siddhis* or Superhuman powers These are 8 in number and are enumerated in the following *Shloka* –

' अणिमा लघिमा प्राप्ति प्राकाम्य महिमा तथा।
ईशित्व च वशित्व च तथा कामावसायिता ॥"

Thus they are (1) 'Animā' or the super

human power of being as small as an atom (2) 'Laghimī' or the supernatural power of assuming excessive lightness at will, (3) 'Prāpti' or the supernatural power of obtaining anything we want, (4) 'Prākāmyam' or Irresistible Will, (5) 'Mahimā or the supernatural power of increasing size at will, (6) 'Is itvam' or the supernatural power of getting lordship over the world, (7) 'Vas'itvam' or the supernatural power of bewitching the minds of other persons,and (8) 'Kāmīvasāyitī' or the supernatural power of suppressing our passions and desires

जिणनायग (Sk जिननायक) the Leader of the Jinas-because he is the First Lord or *Tirthankara* as the name *Ādinātha* shows, होउ (Sk भवतु) *see notes on St 522*

St. 553 The use of the word पच here shows the Firm Faith or Samyaktva of the prince Shripāla, for one having Samyaktva bows down only to a Vītarāga Deva and to none else रुइ (Sk रुचि) (1) lustre (2) devotion रजिय (Sk रञ्जित) (1) glowing (2) adhered to रयणसेहर(Sk रत्नशेखर) Here the poet plays a *pun* upon his own name and hence it has *two* meanings here (1) a crest-Jewel made up of gems and, (2) our author whose name

is Ratnas'ekhara With these double senses of all these three words the whole phrase पणयसुररयणसेहररद्दरजियपाय can also be taken in two different senses (1) पणया सुरा तेसिं रयणाण सेहराइ तेसिं रईहिं रजिया पाया जस्स सो i e whose feet are glowing with the lustre of the crest jewels, made up of gems, of the gods who bow down to him (2) पयणा सुरा च रयणसेहरो च तेहिं रइए रजिया पाया जस्स सो i e whose feet are adhered to with devotion by Ratnas'ekhara and the gods who bow down to him

St 554 विहिय (Sk विहित-कृत) done i e sung सथवण (Sk संस्तवन) A prayer, a hymn (see notes on थुण in St 544) It is a technical term in Jainism generally called स्तवन, it being a part of what is called चैत्यवंदन While saying this prayer one is to stop his body, mind and speech from all other activities concentrating his attention upon the virtues of the Jina The beginning portion of this prayer is called चिथवंदन (Sk चैत्यवंदन) which is, as compared to स्तवन, a smaller hymn After this चैत्यवंदन the whole process is also called चैत्यवंदन because it is a salutation (वंदन) of the idol or temple (चैत्य) After the चैत्यवंदन a

miseries of the world, was himself given b the people the proper name '*Samana*' o 'The Ascetic,' besides his two other name *Vardhamâna* i e The Increasing or th Advancer (because his parents' prosperit was *increasing* day by day since his entranc into his mother's womb), and Mahâvi or the Great Warrior (which name was given to him by the gods whe they were pleased with his warrior-lik exploits in his boyhood, as well as with hi bearing patiently and courageously all th troubles and hardships of ascetic life) (Cf Achâranga II 15 177 आ० स० Edition) After him other monks also came to be calle *Samanas*

Sts 559 to 573 contain the sermon o the *chârana* ascetic before the Vidyâdhara-king Kanakaketu prince Shripâla and others This is one of the special features of our text as already noted in Part I (see Intro duction page 42) This sermon does not tell us anything new but is simply a summary of the sermons of Gautamswâmi and Muni chanda given at great length in Part I For a full and detailed explanation of all these Sts vide notes on St 545 It should also be

noted here that some of these Sts. contain beautiful Similes and Poetical Probabilities.

St. 559. सम्मं (Sk. सम्यक्) well.

St. 561. तत्थ रिहंता see grammatical note on दरिश in St. 547. मेया (Sk. मेदा) sub-divisions.

St. 562. सुसाहुणो (Sk. सुसाधव) monks of good behaviour.

St. 564. जिअतरंगारिजणे (Sk. जितान्तरङ्गारिजना) those persons who have conquered the internal enemies. The Comm. explains "कामक्रोधाद्यान्तरवैरिलोकाः" i. e. the internal enemies such as Sensuousness, Anger etc. Hence the internal enemies referred to here are Love, Hate, Anger, Pride, Deceit, Greed, Sensuousness etc. सुनाणे (Sk. सुज्ञानान्) Those possessed of excellent (Omniscient—Keval) knowledge. सुपाडिहेराइसयप्पहाणे (Sk. सुप्रातिहार्यातिशयप्रधानान्) Characterised by the excellent *Prātihāryas* and *Atis'ayas. The prātihāryas* are eight in number and the *Atis'ayas* are four in number both of which together constitute the Twelve Merits--*Gunas* of the अर्हत् or अरिहत (For a detailed explanation vide notes on अर्हत् in the notes on St. 545). प्रधान is explained as 'प्ररूप' by the Comm. which may be roughly translated here as 'characterised by.' संदेहसंदोहरयं (Sk.

The dust in the form of the collection (संदोह) of doubts. The *Tirthankaras* by their omniscience are said to remove the doubts of all persons. For the idea cf. the celebrated *Upādhāya* Uas'ovijayaji's following Guj. lines which are taken from one of his phylosophical hymns—*Stavana* of the Jina:—

"તત્વપ્રીતિ કરી પાણી પાયે, વિમળા લોકે આંજીજી;
લોયણગુરૂ પરમાન્ન દીએ તવ, ભ્રમ નાંખે સવિ ભાંજીજી."

जिणे रिहंते–see notes on अर्हत् in St. 545.

St. 565. दुट्ठट्ठकम्मावरण (दुष्टाष्टकर्मावरण) The covering (i. e. obscuring) of the Eight bad Actions-*karmas*. In Jainism *Karma* is divided into Eight Main Divisions according to the nature (प्रकृति or स्वभाव) in which it binds the soul with *pudgala*. They are as follows: (1) ज्ञानवरणीय (2) दर्शनावरणीय (3) मोहनीय (4) अंतराय (5) वेदनीय (6) आयु (7) नाम and (8) गोत्र. Out of these 8 main divisions of Karma, the first four are often called घाति Karmas, because they destroy the spiritual welfare of the soul and the last four are called अघाति as they do not do so. The former four are sometimes also called निकाचित or those which we are bound to experience, and the latter four अनिकाचित or शिथिल Karmas i. e. those which we may, by extraordinary exertions,

evade [The निकाचितकर्मs are al9o again divided into two sub-divisions viz (1) अल्पनिकाचित and (2) सुनिकाचित out of which the अल्पनिकाचितकर्मs can be destroved up to a certain limit, by practising hard and extremely pure inward penance after which they must be experienced Contrarv is the case in सुनिकाचित They must first be experienced up to a certain limit and then they can be destroyed by hard and extremelv pure inward penance] The natural character (स्वभाव) of these 8 main divisions of Karma can be understood by 8 illustrations given in verse 38 of the नवतत्त्वप्रकरण as follows —

'पडपडिहारसिमज्ज-हडचित्तकुलालभंडगारीण ।
जह एएसिं भावा, कम्माण वि जाण तह भावा ॥'

We shall discuss the same briefly below —

(1) The Nature of ज्ञानावरणीयकर्म It is just like a 'bandage (पट)' to our eyes (cf 'पडुव्व चक्खुस्स त तयावरण') Just as we cannot see anything if our eyes are bandaged, in the same way on account of the bandage of the ज्ञानावरणीयकर्म we cannot see anything by the eye of our knowledge Thus, in short, ज्ञानावरणीयकर्म obscures (i e becomes a hindrance to a man in acquiring) knowledge (2) The Nature of दर्शनावरणीयकर्म Just as a king

cannot see a man stopped by the door-keeper (प्रतिहार or वेत्रिन् Pk. विति), in the same way the soul cannot see the things and objects of this world in their real nature, being stopped by the covering of दर्शनावरणीयकर्म. (3) The Nature of मोहनीयकर्म. This is the most powerful of all Karmas, and it becomes a great hindrance in our getting सम्यक्त्व and pure character as well as asceticism. Its effect is just like that of wine (मद्य). Just as a man, who is drunk, becomes intoxicated and is unable to know whether he does a good thing or bad, in the same way a man under the influence of मोहनीयकर्म is unable to discriminate between Dharma and Adharma (religion and irreligion). (4) The Nature of अंतरायकर्म. It is just like a treasurer (भाण्डागारी). Just as a great donor, such as a king etc. cannot give charity lavishly if his treasurer is a miser (because the latter often dissuades him from doing so by telling him that the kingdom is suffering from this loss and that etc.), in the same way, the soul, which is also of a charitable nature and which is possessed of Vīrya etc., cannot use them properly, so long as it is under the influence of अन्तरायकर्म. (5) The Nature of वेदनीयकर्म

This Karma creates happiness or misery to the soul. Just as a sword (असि) besmeared with honey, when licked by a person gives him taste at first but gives him pain after wards on account of his tongue being cut or injured by the sword, in the same way under the influence of वेदनीयकर्म,, a man experiences momentary happiness, but suffers bitter pain afterwards (cf. the well-known मधुबिन्दुदृष्टान्त in Jainism) (6) The Nature of आयुकर्म. It is compared to a fetter or a shackle (हडि) Just as a man, who is fettered, cannot be set free until the king orders, in the same way under the influence of आयुकर्म the soul cannot be free from an existence (गति) until the period upto which it is to stay there is completed This Karma creates transmigration of the soul (7) The Nature of नामकर्म It is compared to a painter (चित्रकार) Just as a painter paints various designs and various kinds of persons, in the same way, through transmigration, the 'jiva' gets various names and existences (8) The Nature of गोत्रकर्म It is compared to a potter (कुलाल) Just as a potter makes good as well as bad pots, in the same way this गोत्रकर्म puts a man in a noble or a low family.

These are the 8 main divisions in which Karma is divided, and they themselves are further divided into various sub-divisions which we need not note here (Those desirous of knowing deeper details should refer to my notes on St 66 Part I) अणंतनाणाइसिरिचउक्क (Sk अनन्तज्ञानादिश्रीचतुष्क) Same as सिद्धाणंतचउक्क (Sk सिद्धानन्तचतुष्क) mentioned in St 25, Part I Lit it means 'the four fold wealth in the form of Infinite Knowledge etc' i e 'The Four Infinities of a Siddha' viz (1) अनन्तज्ञान or Infinite Knowledge, (2) अनन्तदर्शन or Infinite Vision, (3) अनन्तसुख or Infinite *Happiness* and (4) अनन्तवीर्य or Infinite Prowess, Exertion or Ability The Comm explains - "अनन्तज्ञानदर्शनसुखाकरणवीर्यं" समग्गलोयग्गपयप्पसिद्धे (Sk समग्रलोकाग्रपदप्रसिद्धान्-प्रकर्षेण सिद्धत्वमाप्तान्) Who have attained or reached the highest place in the whole universe i e who are at the top of the universe In the famous Uttarādhyayan Sūtra (Adhyayana 36, Sts 58 to 64) of the Jains the place or abode of the Siddhas technically known as *Siddha s* ilā (The Stone for the Siddhas) is thus described -

" बारसहिं जोयणेहिं सव्वट्ठस्सुवरिंभवे ।
ईसीपब्भार नामाओ पुढवि छत्तसंठिया ॥

" पणयाण सयसहस्सा जोयणाणं तु आयया।
तावइयं चेव विच्छिन्ना तिगुणो साहिय परिरओ ॥
" अट्ठजोयण बाहल्ला सा मज्झंमि वियाहिया।
परिहायंति चरिमंते मच्छीयपत्ताओ तणुयरी ॥
" अज्जुणसुवन्नगमई सा पुढवी निम्मला सहावेणं।
उत्ताणय छत्तसंठिया य भणिया जिणवरेहिं ॥
" संखंक-कुंदसंकासा पंडुरा निम्मला सुहा।
सीयाए जोयणे तत्तो लोयंतोओ वियाहिओ ॥
" जोयणस्स उ जो तत्थ कोसो उवरिमो भवे।
तस्स कोसस्स छब्भाए सिद्धाणो गाहणा भवे ॥
" तत्थ सिद्धा महाभागा लोयग्गंमि पइट्ठिया।
भवप्पवंचउ मुक्का सिद्धिं वरगइं गया ॥ "

From this it is clear why the Siddhas are, here said to have attained the highest abode in the whole universe. सिद्ध-For the conception of a *Siddha* or Liberated Soul in Jainism vide notes on the term *Siddha* in the notes on St. 545. Also refer to the Uttarādhyayana Sūtra; Adhyayana 36, Sts. 49 to 68.

In the नवतत्त्वप्रकरण verse 55, the Siddhas are said to be of fifteen kinds as follows:— "जिण अजिण तित्थ तित्था, गिहि अन्न सलिंग थी नर नपुंसा। पत्तेय सयंबुद्धा, बुद्धबोहिय इक्कणिक्का य ॥ (For further details see नवतत्त्वप्रकरण verses 55 to end).

The state or nature of a Siddha is thus

given in the Āchārānga Sutra I. V. 6. sūtras 173, 171 आ. स. Edition:—

"सव्वे सरा नियट्टंति, तक्का जत्थ न विज्जइ, मई तत्थ न गाहिया, ओए, अप्पइट्ठाणस्स खेयन्ने, से न दीहे न हस्से न वट्टे न तंसे न चउरंसे न परिमंडले न नीले न लोहिए न हालिद्दे न सुक्किले न सुरभिगंधे न दुरभिगंधे न तित्ते न कडुए न कसाए न अंबिले न महुरे न कक्खडे न मउणे न गरुए न लहुए न उण्हे न निद्धे न लुक्खे न काऊ न रुहे न संगे न इत्थी न पुरिसे न अन्नहा परिन्ने सन्ने उवमा न विज्जए, अरूवी सत्ता, अपयस्स पयं नत्थि। से न सद्दे न रूवे न गंधे न रसे न फासे, इच्चेव त्ति बेमि॥"

In जीवविचारप्रकरण, शांतिसूरि describes a Siddha thus.—

"सिद्धाण नत्थि देहो, न आउकम्मं न पाणजोणीओ।
साइअणंता तेसिं ठिई जिणिंदागमे भणिया॥" (verse 48.)

St. 566. For similar ideas in the first line cf. Sts. 230 and 246 Part I. which are give in the Appendix II. as सुभाषित nos. 12 and 13. महेह (Sk. महत-पूजयत) worship. लहुं (Sk. लघु) in a short time, soon, quickly.

St. 567. सुत्त (Sk. सूत्र) The bare sacred text which is here compared to "sweet water." अत्थ (Sk. अर्थ) the meaning of the Sutras i. e. the Commentaries such as निर्युक्ति, भाष्य, चूर्णि, टीका etc. on the *Mūlasūtras* or bare sacred texts, which are here compared to 'milk.' सव्वेगमयसुअ (Sk. संवेगमयश्रुत.) The *Sruta* or

Heard Knowledge constituted of ' Aversion to worldly 'life-*Samvega.*' This shows that from the religious texts and the commentaries thereon we are to learn nothing else but "Aversion to worldly life" which is the sole essence of them and the cultivation of which was the sole aim with which they were written. This is the essence not only of the Jain Philosophy but also of all other important Indian Philosophies all of which aim at renunciation and Aversion to worldly life. This Aversion to worldly life-*Samvega* is here compared to nectar. विस्सुअ (Sk. विश्रुत well-known. पीणंति (Sk. प्रीणन्ति-तृप्तीकुर्वन्ति) satiate.

St. 568. खत (Sk. क्षान्त) forgiving. "Forgiveness" is one of the Ten Duties or Qualities of a Monk-*Dasaviho Munidhammo*-which are enumerated in the following verse:-

"खंती मद्दव अज्जव, मुत्ती तव, संजमे य बोद्धव्वे।
सच्चं सोअं अकिंचणं च बंभं च, जइधम्मो॥"

(नवतत्वप्रकरण St. 29.)

Thus they are: (1) क्षान्ति forgiveness, (2)मार्दव humility, (3) आर्जव straightforwardness, (4)मुक्ति (निर्लोभता) freedom from avarice etc, (5) तप penance, (6) संयम control, (7) सत्य truth (8)शौच purity and cleanliness,(9) अकिंचन non-possession

and (10) ब्रह्मचर्य celibacy As opposed to these ten qualities, there are also what are known as the ten Kasāyas or ससारश्रेणी viz क्रोध, मान, माया, लोभ, राग, द्वेष, कलह, अभ्याख्यान, पैशुन्य and रतिअरति दत्त (Sk दान्त दमयुक्त) possessed of self control, hence it resembles संयम among the ten qualities mentioned above सुगुत्तिगुत्ते (सगुप्तिगुप्तान्) protected by the Three excellent Modes of Protection–*Guptis* which are (1)मनोगुप्ति(2) वचनगुत्ति and (3)कायगुत्ति–i e the protection of the (1) mind (2) speech and (3) body from their employment into sinful Sāvadya activities They are called 'Modes of Protection' because the protection of these three (mind, body and speech) protect us from falling into worldly life again and again (Also vide notes on St 771) मुत्त (Sk मुक्त) as already explained before 'मुक्ति or freedom from avarice' is one of the Ten Qualities of a Monk पसत (Sk. प्रशान्त) equanimous गुणजोग (Sk गुणयोगसम्बन्ध) possession of good qualities or virtues The qualities referred to here are the Ten Qualities of a monk already discussed above

St 569 दव्वछक्काइसुसद्दहाण (द्रव्यषट्कादि सुश्रद्धा) Firm and Right Faith in the Six *Dravayas* or *Padarthas* i e. Predicaments or Entities The Five *Astikāyas*-Categories

together with the कालद्रव्य constitute what are known as the षड्द्रव्यs or द्रव्यषट्क (i. e the six kinds of matter in the universe) The Five Astikāyas [अस्ति means प्रदेश i e. 'an atom' and काय 'a collection hence अस्तिकाय means 'that (matter or category) which is a collection of many atoms'] are (1) धर्मास्तिकाय It is thus explained "चलणसहावो धम्मो" Thus Dharmāstikāya helps the 'jiva' and 'pudgala' (matter) in making movements Just as a fish has got in itself the capacity of swimming, but it can do so only with the help of water, or just as the eye has got in itself the power of vision, but it cannot see without the help of light, or just as a bird has got in itself the capacity to fly, but it cannot do so without the help of air, in the same way the 'jiva and the 'pudgala' have got in themselves the capacity to move, but they cannot do so without the help of that matter or पदार्थ known as "Dharmāstikāya'. (2) अधर्मास्तिकाय It is explained thus "थिरसठाणो अहम्मोय" (सठाण here means स्वभाव). Just as the Dharmāstikāya helps the 'jiva' and the 'pudgala' in making movements, in the same way Adharmāstikāya helps them in stopping movements i e it helps them in taking rest Just as a

traveller takes rest under a tree, or a fish on an island in the same way on Adharmāstikāya rest the 'jiva and the 'pudgala' Thus it is with the help of the Dharmāstikāya that we are able to speak, breathe, come and go etc and it is with the help of the Adharmasti kāya that we are able to stop, sit, stand etc (3) आकाशास्तिकाय It has been thus explained 'अवगाहो आगास The Dharmāstikāya and the Adharmastikāya extend as far as what are called 'The Fourteen Rajalokas in Jainism But the Ākas astikaya pervades the whole universe constituted of 'Loka' and 'Aloka' It gives space to Dharmastikaya, Adharmās tikaya, jivas and pudgalas It is divided into two divisions (i) लोकाकाश That Akas asti kaya which is pervaded by Dharmāstikāya is called Lokākās'a It is said to resemble the shape of a man who stands with his two legs apart and with his two hands on his waist (ii) अलोकाकाश The remaining Ākas astikāya is known as Alokākās'a It is said to be of the shape of a round hollow ball In this Alokakasa there is only one 'Padartha or matter viz Akās āstikaya, whereas in the Lokakasa there are all the द्रव्य or Padarthas It is due to the presence

of Dharmāstikāya and Adharmāstikāya that the 'jivas' and the 'pudgalas' can move freely in the Lokākās'a. But as these are not found in the Álokākās'a even powerful gods like Indra cannot enter it; and that is also the reason why even the Siddhas stop at the top of the Lokākās'a. (4) पुद्गलास्तिकाय. All the three, Dharmāstikāya, Adharmāstikāya and Ākās'āstikāya, as well as Jivāstikāya are अरूपी (i. e. formless), and they are constituted of स्कंधs made up of देशs and प्रदेशs which can never be separated. Pudgalâstikâya, on the other hand, is रूपी (i. e. having form) and is constituted of स्कंधs which can be separated into देशs' प्रदेशs and परमाणुs (atoms). Its परमाणुs meet, and are separated every moment. In the नवतत्त्वप्रकरण verse 11, its qualities are thus described:

"सद्दंधयार उज्जोय, पभा छाया तवे हि य।
वन्न गंध रसा फासा, पुग्गलाणं तु लक्खणं॥"

Hence a pudgala is 'that matter which is possessed of the qualities of sound, darkness, light, luster, image, heat, colour, smell taste and touch. It is divided into four main divisions "...पुग्गल जीवाण पुग्गला चउहा। खंधा देस पएसा, परमाणु चेव नायव्वा॥". Thus, they are स्कंध, देश, प्रदेश and परमाणु. (5) जीवास्तिकाय-The

Pudgalâstikâya and the Jivâstikâya, like Dharmâstikâya and Adharmâstikâya, extend as far as Lokâkas'a i.e. as far as the Fourteen Râjalokas. The qualities of a 'jiva' are thus given in the नवतत्त्वप्रकरण verse 5:—

"नाण च दंसण चेव, चरित्तं च तवो तहा।
विरिय उवयोगो य, एयं जीअस्स लक्खणं॥"

and in the न्यायावतार सूत्र of Shrimad Siddhasena Divâkara, verse 31, a jiva is thus defined:

"प्रमाता स्वान्यनिर्भासी कर्ता भोक्ता निवृत्तिमान्।
स्वसंवेदनसंसिद्धो जीवो क्षित्याद्यनात्मकः॥"

Somewhere else, it is thus defined:—

"यः कर्त्ता कर्मभेदानां, भोक्ता कर्मफलस्य च।
संसर्त्ता परिनिर्वाता, स ह्यात्मा नान्यलक्षणः॥"

(For futher details vide नवतत्त्वप्रकरण and जीवविचारप्रकरण). Now काल remains to be explained. As it is quite evident, its गुण or quality is to make a thing old or new. It is divided into three well-known main divisions viz. Past Present and Future, or sometimes it is divided into जघन्य, मध्यम and उत्कृष्ट. It has also got many sub-divisions, which are briefly enumerated in the thirteenth verse of the नवतत्त्वप्रकरण which says:—

"समयावली मुहुत्ता, दीहा पक्खा य मास वरिसा य।
भणियो पलिया सागर, उस्सप्पिणिसप्पिणी कालो॥"

निश्चयकाल also. (For further details on काल and the Six Dravyas vide the discussion on verses 13, 14 नवतत्त्वप्रकरण, Mehsānā Edition). दसणं (Sk दर्शनं) This is a highly technical and significant term and constitutes, as we know, one of the Nine Dignities in Jainism. It has two important senses. Frequently and generally it is used in the sense of (1) 'Right and Firm Faith'. *Samyaktva* is its synonym in this sense. But sometimes it has the sense of (2) 'Right Vision' also. In its first sense of *Samyaktva, Dars'ana* is the most important thing in Jainism. Without this Dars'ana or true and Firm Faith in the words of the Jina everything else is useless Even Knowledge and Character fail without *Dars'ana* Hence it is that it has been given the first place by Umāswāti in his well-known *sūtra* "सम्यग्दर्शनज्ञानचारित्राणि मोक्षमार्गः" दर्शन or जिणवयणसुसद्दहण is a very important and essential quality which a true Jain must possess. For a real Shravaka it is indispensable, so declare the *Agamas* cf. "जिणाणाए धम्मो"; also "तं एव सच्चं नीसंकं जं जिणेहिं पवेइय" etc. Thus religion consists in following the commandments of the Jina, believing them

to be perfectly true, keeping no doubts whatsoever In fact, a true religious life begins only with the attainment of *Dars'ana* or *Samyaktva* without which any number of lives are a mere 'wasteful luxury'. With the obtainment of Samyaktva or Dars'ana it becomes 'a sound investment' and yields the fruit of *Moksha*. This is aptly illustrated by the example of Lord Mahāvir himself who obtained *Samyaktva* in his brith-*bhava* as Nayasāra, his 27 briths beginning from and subsequent to this only being regarded as worthy and important-a sound investment, all innumerable births previous to this being regarded as a mere wasteful luxury.

The same was the case with his first Disciple-*Ganadhara* Gautamswāmi who in his state of the Brahmin Agnibhuti was possessed of a store of knowledge but it was, from a religious point of view, quite useless and became 'a sound investment' only when he obtained Samyaktva at the holy feet of Lord Mahāvir. The same is the case with all our worldly knowledge which is quite useless, from a religious point of view,

giving a free vent to thinking and contemplation. All this discussion will clearly explain the next term सव्वगुणप्पहाणं (Sk. सर्वगुणप्रधानं) the foremost among all qualities. कुग्गाहवाही–कुग्गाह एव वाही कुग्गाहवाही (Sk. कुग्राहव्याधयः). कुग्गाहा is explained as 'हतवादा' by the Comm. Hence 'it means 'accursed doctrines i. e. herotic doctrines'. Hence the whole phrase means 'diseases in the form of heretic doctrines.' When going with रसायण it may be translated as "incurable diseases.' रसायण (Sk. रसायन) an elixir of life (elixir vitæ), any medicine supposed to prolong life and prevent old age. The Comm. explains: "जराव्याधिजिदौषधं रसायनमुच्यते."

St. 570. नाणं (Sk. ज्ञानं) knowledge. In Jainism knowledge is said to be of five kinds. Cf. The Nandisûtra of Shrimad Devavâchaka-Sûri, which says: "नाणं पंचविहं पन्नत्तं, तं जहा–आभिणिबोहियनाणं, सुयनाणं, ओहिनाण मणपज्जवनाणं केवलनाणं" (सू. १.) i. e. 'knowledge is of five kinds viz. Abhinibohika or Mati (i. e. knowledge which we obtain by means of our talent), Shruta (or

power of which we are enabled to know whatever things happen in a particular part or region of the universe within a certain specified limit, great or small, without the use of the senses or the mind), Manahparyāya (or knowledge by means of which we are enabled to know, without the use of the senses or the mind, the thoughts and desires of the minds of other presons), and Kevala (or Omniscience). पहाण (Sk. प्रधानं) prominent. For the prominence given to Knowledge-*Gnāna* in Jainism note the following Guj. line: "જ્ઞાની શ્વાસોશ્વાસમાં કરે કઠીન કર્મનો ક્ષય." नयचक्कसिद्धं (Sk. नयचक्रसिद्धं) the Comm. explains "नयानां नैगमादीनां चक्रेण-समूहेन सिद्धं निष्पन्न." i. e. constituted of the collection of the (Seven) Nayas or Philosophical Systems such as *Naigama* etc. नय may be roughly defined as 'a system of mental thinking for expressing in words our knowledge of a thing which we have obtained by the help of our senses or otherwise'. Such a system of नय is mainly divided into two divisions viz. (i) द्रव्यार्थिक and (ii) पर्यायार्थिक, or sometimes into (i) अर्थनय and (ii) शब्दनय or, (i) व्यवहारनय and (ii) निश्चयनय. But generally · Jainism, this system is divided into seven

divisions known as the सत्तनय or the Seven Nayas. They are (i) नैगम (ii) सग्रह, (iii) व्यवहार (iv) ऋजुसूत्र (v) शब्द (vi) समभिरूढ and (vii) एवंभूत तत्तावबोहिक्कमय (तत्वावबोधैक्मय) consisting of the preaching of the true nature of things-*Tattva* alone फुरत—फुर is a Pk root for Sk स्फुर ' to shine etc ' माणिक्कदीउव्व (Sk. माणिक्यदीपमिव) like a lamp made up of rubies तमो (Sk तम) It has two meanings here (1) ' ignorance ' when it goes with नाण and (2) 'darkness' when it goes with माणिक्कदिउव्व

St 571 संवर This is an important technical term and is one of the Nine (according to the Digambaras 'Seven' including *pāpa* and *punya* under *Āshrava*) Fundamental Categories of Truth-*Navatattvas* in Jainism which are enumerated in the following verse —

" जीवाजीवा पुण्ण पावासव संवरो य निज्झरणा ।
वन्धो मुक्खो य तहा नवतत्ता हुंति नायव्वा ॥ "
(नवतत्वप्रकरण verse 1)

As for the sixth viz *Samvaratattva* it is defined in the *Shaddars'ana-Samuchchaya* by Haribhadra Sūri (edited by Luigi Suali, Ph D of Bologna one of the pupils of Professor Dr Hermann Jacobi,) as follows —' संवरस्तन्निरोधस्तु ' and commenting upon this sūtra the commentator Gunaratna Sūri remarks —

" मिथ्यात्वाविरतिकषाययोगानामाश्रवाणां सम्यग्दर्शनविरतिप्रमादपरिहारक्षमादिगुप्तित्रयधर्मानुप्रेक्षाभिर्निरोधो निवारण स्थगन संवर , पर्यायकथनेन व्याख्या । आत्मन कर्मोपादान हेतुभूतपरिणामाभाव. संवर इत्यभिप्राय : ॥". Hence संवर may be roughly explained as follows 'It is the suppression or annihilation of the four principal inward causes of the Influx of Action-*Āshrava* (i e. causes which bring *Karma* to the soul) viz (1) मिथ्यात्व or False Faith, (2) अविरति or Attachment to worldly things, (3) कषाय or giving vent to Anger, Pride, Deceit and Greed, and (4) योग or Employing one's mind, body and speech in worldly things, by means of *Samyaktva* or Right Faith, aversion to worldly life, abandonment of carelessness-*pramāda*, forgiveness, the Five Modes of Careful Movements-*Samitis* (such as careful going, careful speaking etc ,) the Three Modes of Protection-*Guptis* and watchfulness etc (i e all the 57 divisions referred to below)' In other words, it is 'the absence of that mental condition or feelings-*parināma* which becomes the cause of the influx of *Karma*' It is divided into 57 divisions viz. 5 *Samitis* (or Modes of Careful Movement), 3 *Guptis* (or Modes of Protection), 22 *Parisahas* (or Hardships),

Ten fold *Yatidharma* (or the Duties of a monk) and 5 *Chāritras* (or Kinds of Conduct) Some of these terms are briefly discussed at various places in these notes wherever there has been a reference to them, and for a full and detailed explanation on them and the remaining vide नवतत्त्वप्रकरण Mehsānī Edition Verses 25 to 33 and the notes in Guj thereon मोहनिरोहसार (Sk मोहनिरोधसार) The essence (सार) of which is the suppression (and annihilation) of *Moha* i e मोहनीयकर्म, *for the nature of which* see the notes on St 565 पचप्पयार (Sk पञ्चप्रकार) which is of five kinds. Here the reference is to the Five Kinds of Conduct-*Chāritras* already referred to in the notes on the term सवर above They are (1) सामायिक चारित्र or complete Renunciation of worldly things and the propitiation of Right Faith Right Knowledge, and Right Character etc, (2) छेदोपस्थापनिय चारित्र i e cancelling asceticism practised previously for the expiation of evil behaviour and accepting it anew, (3) परिहारविशुद्धि चारित्र or that asceticism which consists of the practising of a particular kind of penance known as परिहारकल्प for 18 months for the purification of the soul, (4) सूक्ष्मसंपराय चारित्र i e that asceticism in

which the soul has destroyed all the emotions-*kasāyas* (viz Anger, Pride, Deceit and Greed) except a tinge (सूक्ष्म) of Anger (संपराय) A *jīva* obtains this *Chāritra* when it comes to the stage of the 10th गुणस्थानक (5) यथाख्यात चारित्र or that asceticism which is *propounded* by the Tirthankaras to be free from all emotions and karmas The *jivas* who obtain the stage of the 11th, 12th, 13th or 14th *Gunasthānaka* are possessed of this *Chāritra* which leads them to liberation (For a fuller explanation of all these Chāritras vide Sts 32-33 of नवतत्त्वप्रकरण, Mehsāna Edition, and the Guj notes thereon) विगयाइयार (Sk विगतातिचार) free from (the 124) *Atichāras* i e violations of religious duties and injunctions. (For the 124 *Atichāras* of a *Shrāvaka* see पाक्षिकादि अतिचार in *Panchapratikraman sutra*, Mehsāna Edition pages 221 to 241, also study वंदित्तसूत्र therein and also read notes on St 26 Part I) मुलोत्तरगुणगुण (Sk मुलोत्तरगेयगुण) constituted of various Principal and Subordinate Qualities *Gunas* The Principal qualities alluded to here are the Five Great Vows-*Panchamahāvratas* of a Jain *Sādhu* viz (1) complete abstinence from injury, (2) the same from lies, (3) the

intercourse and (5) the same from any sense of possession of property. They are respectively termed सव्वपाणाइवायवेरमण, सव्वमुसावायवेरमण, सव्वदिण्णादाणवेरमण, सव्वमेहुणवेरमण, सव्वपरिग्गहराइभोयणवेरमण. In the case of a Shrâvaka or layman the *Mulagunas* are the five *Anuvratas* or Lesser Vows i. e. the same Five Great Vows in a less stringent form. As for the Subordinate Qualities (so called because they support and nourish the Principal Qualities), they are the remaining *gunas* out of the 27 *gunas* of a monk with the exclusion of the Five Great Vows. (For details of the remaining *gunas* vide note on the term Sâdhu in the notes on St. 545). *The Uttaragunas* also include, as the Comm. remarks, "पिण्डविशुद्ध्यादय" i. e. the purity of alms etc. also In the case of a *Shrâvaka* the Subordinate Qualities are the Seven Sikshâvratas or the Disciplinary Vows (for detailed explanation of which vide my notes on बारसवयाइं in the notes on St. 33 Part I)

सचरित्तं (Sk. सच्चारित्रं) Excellent asceticism.

St. 572. बज्झं तहाभितरमेयमेयं-तवं (Sk. बाह्यं तथाऽभ्यंतरमेदमेदं-तपः) The Penance consisting of two main divisions बाह्य or outward and अभ्यंतर or inward. These two are again sub-

divided into 6 kinds each and thus Penance is said to be of Twelve Kinds in Jainism which are explained in the following verses of the णाणमिसुत्त (also called पंचाचारअट्ठगाहा) thus -

" बारसविहम्मि वि तवे, सब्भिंतरबाहिरे कुसलदिट्ठे ।
अगिलाइ अणाजिवी, नायव्वो सो तवायारो ॥
" अणसणमूणोयरिआ, वित्तिसंखेवणं रसच्चाओ ।
कायकिलेसो संलीणया य वज्झो तवो होइ ॥
" पायच्छित्तं विणओ, वेयावच्चं तहेव सज्झाओ ।
झाणं उस्सग्गो वि य, अब्भिंतरओ तवो होइ ॥ "

Hence the six kinds of outward penance are (1) fasts-*anas'ana*, (2) not filling one's belley completely-*unodariyatā*, (3) suppressing one's cravings-*Vrittisamkshepa*, (4) abandonment of attachment to tastes-*rasatyāga*, (5) mortification of the body-*kāyakles'a*, and (6) guarding the organs of sense from going astray-*samlīnatā*. The six kinds of inward penance are (1) repentence-*prāyaschhitta*, (2) modesty-*vinaya*, (3) waiting upon and serving-*vaiyāvachchya*, (4) study-*svādhyāya*, (5) meditation-*dhyāna*, and (6) not caring for the body—*kāyotsarga*. तवेह (Sk. तपत) practise, (see the grammatical note on St 431) आगमियं (Sk. आगमितं) prescribed in the Sacred Books-*Āgamas*. The Āchārānga Sūtra, the very first *anga* of the Jains, prescribes five-fold *anas'ana*

or religious death and other kinds of penances as well References to penance are found in various other Āgamas and religious books and hence it is called आगमियं here because it has got the authority of the scriptures (It is interesting to note here that Gandhiji s ideals of penance have their genesis in the Jain Āgamas propounded by Lord Mahāvir because, as he himself says, he is influenced in his fasts by his mother and Rājachandra whom he regards as one of his Gurus, both of whom had a faith in Jainism and who, in their turn, thus, took their ideals of penance from the Jain Scriptures It should, however, be borne in mind that Gandhiji's fasts are not pure Jain fasts) निरास (Sk निराशं) without any hope of fruit or reward—or Nivānu (Sk Nidāna) as it is called in Jainism, it being one of the three शल्यs or *darts* in Jainism, (the remaining two darts-S'alyas being 'Intrigue-*Māyās'alya*' and 'False Belief-*Mithyātvas'alya*)' *Nidāna* (*or Niyānu*) is ' the desire to be a king or a rich merchant or a god as a fruit of merit or austerity ' Penance practised with such desires mars the spiritual welfare of the soul in the end. Hence real penance which enables us to

श्री) may be translated here as 'affluence, prosperity'

St 574 सन्ना (Sk. संज्ञा) sign दंसइ (Sk दर्शयति) दंस is a Pk. root for Sk दर्शय् to show, to point out.

St 575. णाऊण (Sk ज्ञात्वा) having known For the grammatical form see *notes on St* 411 Also see notes on St 500 सरूव (Sk स्वरूप) may be translated here as 'the account of life.' (Lit it means 'nature etc')

St 576 आमूलचूलम् (Sk) from beginning upto the end Cf अथ...इति.

St 577. णेगराय॰ see notes on दरिय in St 545 होही (Sk. भविष्यति) will become (see notes on St 501, also on St. 521) रायाहिरासो (Sk राजाधिराज) a sovereign king

St 578 अपवग्ग (Sk अपवर्ग) Liberation, final beatitude

St 579. नवपयपसाया (Sk नवपद्मप्रसादात्) It should be noted here that the Abl sing termination is often dropped in Prakrit

St 580 पडिकूल (Sk प्रतिकूल) adverse. लहिही (Sk लप्स्यते) see notes on St 573, also on St 521 It is worth noting that the Chārana ascetic predicts, here, as it were, the death

of Dhavala which takes place at the end of Part II.

St. 581. सिद्ध (Sk.) The Comm. explains this term as "निष्पन्नं." Hence it means 'completed' i.e. *the description of which has been* completed i.e. which has been already described. सिद्ध also means (1) holy or (2) celebrated; and any of these two senses may as well be taken here. होही see notes on St. 577.

St. 582. संपत्तो (Sk. संप्राप्तः) lit. went i. e. flew गयणमग्ग (Sk. गगणमार्ग) the aerial path. पामुक्खो (Sk. प्रमुखः) headed by, (in this sense it is generally used at the end of a compound). For the grammatical form see the grammatical rule laid down in the notes on St. 411.

Sts. 583, 584. दाऊण (Sk. दत्वा) see notes on St. 411. मिलिए सयलंमिनयरलोयंमि when all the people had assembled together (in the vicinity of the temple). This is an instance of what is called Locative Absolute. मह (Sk.) a festival. (It also means a sacrifice etc). पाणिग्गहणं (Sk. पाणिग्रहणं) the ceremony of accepting the hand of the bride; cf. the word हथलेव in St. 158 Part I. which is a Des'i word having the same sense; also cf. Guj. 'હસ્તમેળાપ,' 'હથેવાળો'

St. 585. सुसारपरिवारो (Sk.) The Comm. explains; " सुतरां सारः परिवारो दत्तः अतिशयेन " सुसार lit. means ' having good essence i. e. large.' Hence the whole phrase here means 'a large retinue '.

St. 586. ठिओ (Sk. स्थितः) see notes on St. 477.

St. 587. चेइयहरंमि (Sk. चैत्यगृहे) see notes on St. 510. पूआपभावनाहिं (Sk. पुजाप्रभावनाभिः) by *performing decorations* and other kinds of worship of the idol and distributing things of arbitrary value to the persons attending religious festivals, sermon-meetings etc. and doing various other acts for the *uplift* of the Jain Religion.

St. 588. चित्तमास (Sk. चैत्रमास) The Chaitra month. अट्ठाहिआउ (Sk. अष्टाह्निका)—generally called अट्ठाइ in the vernacular—is a special term in Jainsim meaning ' a collection of eight consecutive religious days ' on which th Jains are expected to abstain from what they call आरंभसमारंभ i. e. from all sinful actions involving 'himsā' of any living creature, great or small. There are such 6 अट्ठाइs in a year viz:—one in the month of कार्तिक, one in the month of फाल्गुन, one in the month of आषाढ, these being known as the *Chaturmāsi* (i. e.

abode i. e. the temple of th Jina; same as चेइयहर in St. 587. सुवलाणय. This word has not been explained in पाइअसद्दमहण्णवो of Hargovinddāsa Sheth. The Comm. explains it as 'जनोपवेशनस्थान.' Hence it means 'a place in a temple where persons can sit; a place in a temple fit for sitting.' जिणमहिम (Sk. जिनमहिमानं) a festival in honour of the Jina; cf. the word मह in St. 585. दंडपासिअ (Sk. दण्डपाशिक) a head police-officer, a constable. सत्थवणिअ (Sk. सार्थवणिज्) a leader of merchants. दाणभगं काउं (Sk. दानभङ्गं कृत्वा) having failed to pay the toll. भग्गा (Sk. भग्ना) broken, disobeyed, failed to obey.

St. 591. सासणाएसो (Sk. शासनादेशः) order of punishment. हरिज्जंति (Sk. ह्रियन्ते) is taken; for the grammatical form see notes on St. 427.

St. 592. मारणादेस (Sk. मारणादेशः) order of punishment of death. हिओ—see notes on St. 586. For the idea in the second line refer to the detailed explanation given in the notes on St. 511. जिणहर see notes on St. 510.

St. 593. छोडाविय (Sk. छोटयित्वा) having got released. छोड is a Pk. root for Sk. छोटय् to release.

St. 594. मंचदिया (Sk. संवृद्धा) The Comm.

explains it as " गमणाय प्रगुणीभूताः स्म " i. e. are ready for departure.

St. 597. तुरियं (Sk. त्वरित) quickly. पयाणेह or पराणेह, as Ms. प and आ. स. read it, is=Sk. प्रापय i. e. take.

St. 599. वलियो (Sk. वलितः) turned back, returned.

St. 600. सारसापरिवारं see notes on St. 585.

St. 601. दुंदुहीओ भेरीओ see notes on St. 412. महल्ल see notes on St. 409 and 545.

St. 602. पालय (Sk. पालक) It is the name of a *vimāna* or celestial car. देविंदो (Sk. देवेन्द्रः) lord of the gods i. e. Indra.

St. 603. आढत्तो (Sk. आरब्धः) began.

St. 605. कयत्थो (Sk. कृतार्थः) one whose purpose is fulfilled, happy, blessed.

St. 606. ससल्लुव (Sk. सशल्य इव) like a person who has been pricked by a thorn. For the grammatical form see notes on St. 411.

St. 607. इयाल्लओ see notes on St. 444. दप्प (Sk. दर्प) pride. कंदप्प (Sk. कन्दर्प-काम) sensuousness, lust. This is its secondary sense. Its primary sense is 'Cupid, the god of love (see notes on St. 546). जलणुव्व (Sk. ज्वलनो इव) like fire. For the grammatical form see notes on St. 411. संतावइ (Sk. सन्तापयति) tortures, afflicts, gives pain. For the idea in this verse cf. the

second line of St 594 Also of the following lines taken from the Uttaradhyayana Sutra Adhyayana 8th –

' कसिण पि जो इम लोग पडिपुन दलेज्ज एकस्स ।
तेणावि से न तूसेज्जा इइ दुप्पूरए इमे आया ॥
" जहा लाभो तहा लोभो लाभा लोभो पवड्ढइ ।
दोमासकय कज्ज कोडिए वि न निट्ठिय ॥ "

St 608 टलवलती टलवल is a Desi root in the sense of 'to be greatly uneasy, to be severely pained to be tortured or afflicted' and appears to be onomatopoetic

St 609 वाहए (Sk बाधते) वाह is a Pk root for Sk बाध to give pain to afflict (see Hem VIII 1 187) जेण see notes on St 402, 592 पुड see notes on St 442

St 610 दुरन्ताही (Sk दुरन्ताधि) The Comm explains it as "दु खेन अन्तो यस्य स दुरन्त आधि – मानसिक दु ख" i e a mental pain whose end is difficult to be reached

St 613 जुज्जए (Sk युज्यते) behoves For the grammatical form see notes on St 402

St 614 सगो The Comm explains it as "सयोग ' i e union, attachment तक्खय (Sk तक्षक) It is the name of one of the principal Nagas or serpents of the Patala-the nether worlds son of Kas'yapa and Kadru, (saved the intercession of the sage Astika from

being burnt down in the serpent sacrifice performed by the king Janamejaya in which many others of his race were burnt down to ashes) The desire of getting the crest gem of this *taxaka* serpent is very formidable Equally and even more formidable is the desire of Dhavala to get his master's wives

St 615 पाणद्रोहकरण (Sk प्राणद्रोहकरण) The Comm explains "प्राणेषु द्रोहकरण जिघांसा विधान Hence it means 'taking away life treacherously, killing निरंधण (Sk निरन्धन) The Comm explains it as " कारण i e cause

St 617 इत्तिअ It is Pk for Sk इयत् or एतावत् upto this (see Hem VIII 2 156)

St 618 कालाउ may be taken here in two senses (1) from death (2) from Mahākāla

St 619 दोहमण कुण (Sk द्रोहमन कृ) to be treacherous to

St 620 The last word दोजीहा in this verse has got two senses (1) a wicked person, (2) a serpent Consequently all other adjectives have also two senses each मलिणा (1) black (2) vicious कुडिलगइल्लो (Sk कुटिलगतय) (1) moving in a zigzag way, (2) of crooked habits परछिद्दरया (Sk परछिद्ररता) (1) addicted to finding out the holes of other insects etc

(and killing them), (2) addicted to finding out the drawbacks in others भीसण (1) formidable, (2) dangerous डसणा (Sk दशना) (1) biting, (2) back biting, scandalising पयपाणेणं (Sk पय दुग्धपायनेन) feeding with milk लल्लयस्स It is an onomatopoetic word having the sense of 'fondling'

St 621 The Comm makes the following remark on this St —" इहानुक्तमपि उवमा इति उपमानपदमर्थसम्बन्धाद् ग्राह्य ". Hence all the adjectives here also have double meanings पयडीयदुसीलयंगा (Sk प्रकटितदुःशीलतांगा) (1) who manifest in their bodies their wicked nature, (2) which manifests uneasiness in the body कयकडुयमुहा (Sk कृतकटुकमुखा) (1) Who turn away their faces in vanity, (2) which makes the mouths of persons bitter. अवगणियणेहा (Sk अवगणितस्नेहा) (1) Who disregard love, (2) in which a man does not like ghee etc. मलिणा (1) vicious (2) which makes the body loathsome कढिणसहावा (Sk कठिनस्वभावा) (1) who are hard hearted, (2) which gives pain to the body

St 622 After giving the similes of serpents and fever for wicked persons in the Sts 620, 621 the poet here gives a third simile of a dog विरसं भसंति (1) abuse, (2)

bark सविसं डसंति (Sk सविषं दशन्ति) (1) disclose to the people the drawbacks of others which ruin the latter. This is its secondary sense, the primary sense being, (2) give a poisonous bite छन्नमिंति (Sk छन्नमायान्ति) come secretly सुघता-सुघ is a Des'i word in the sense of 'to smell' cf Guj 'सुंघवुं' Hence छन्नमिंति सुघता means (1) who secretly detect the draw backs of others, (2) who smell secretly and follow the heels of strangers etc लद्धछिद्दा Who have found out the drawbacks of others दुज्जणभसणा (Sk दुर्जनभषणा) दुज्जना एव भसणा दुज्जणभसणा The dogs in the form of wicked persons

St 623. किण्हलेसा (Sk कृष्णलेश्या) लेश्या is a technical term in Jainism signifying 'the emotion which affects the colour of the soul it governs, just as a crystal is coloured by the hue of the substance on which it rests' There are six such लेश्याs three bad and three good The three bad ones are कृष्ण or black, नील or blue, and कपोत or grey The three good लेश्याs are तेजो or red, पद्म or yellow and शुक्ल or white Here Dhavala is said to be possessed of कृष्णलेश्या which is the worst of all the three bad लेश्याs मालिन्न (Sk. मालिन्यं) foulness, impurity.

St 624 तुरिओ (Sk तुर्य) the fourth कुडिल (Sk कुटिल) crooked wicked

St 626. इक्कतल्लिच्छो It is a Desī word meaning 'engaged in, intent upon etc' It is used in St 15 Part I, as well as in Kummāputta (St 21) also It is akin to Sk तद्+लिप्सा, एका तद् लिप्सा यस्य स (ब व्री) (see दे० ५ ३) अच्छामि see notes on St. 502

St 627 सुहहओ (Sk सुखहत) सुहेण हओ सुहहओ easy to be killed

St 630 छन्न (Sk) secretly

St 631 पेसल (Sk पेशल) charming

St 635 सहसा The Comm explains it as "अकस्मात्" i e accidentally, out of curiosity

St 637 ओसहियवलेन-The medicinal herb here referred to is the *Jalatārinī Ausadhi* (i e the medicinal herb which enables a man to pass safely through water) given to him by that *Sidhaka* (see notes on St 403) In St 403 it was the *Parasatthanivārinī Ausadhi* (i e the medicinal herb which enables a man to evade the weapons of the enemy) that protected him from the arrows of Dhavala's soldiers.

St 641 जामे (Sk यामे) see notes on St. 518.

St 643 परिसर (Sk) vicinity, proximity- " पार्श्ववर्ति प्रदेश

St 645 पडिवत्ति (Sk प्रतिपत्ति भक्ति) honour, respect, respectful behaviour

St. 651 वास lit an abode, a dwelling place Here it may be taken to mean 'a town, a place where citizens dwell ' थइयाइत्त (Sk स्थगिकायित्व-ताम्बूलदानाधिकारित्व) थइय (Sk स्थगिका) means 'a betel-box' and आइत्त (Sk आयत्त) means 'bearing possessing ' Hence थइयाइत्त means 'the post of a betel leaf officer' For understanding the fact as to why the prince did not accept the lordship of coun tries etc even though offered by the king, read St 344 345 Part I. and the notes thereon Also read notes on वणिज्जिय in St 533

St 652 As we shall see later on the poet has ingenuously introduced this anecdote (like the anecdote of shripala's not liking to be known by his father in-law Part I, and the anecdote of the two medicinal herbs) in order that it may help him in the further development of his plot

St 655 पिट्टेइ (Sk पिट्टयति) strikes at cf Guj 'पीटवुं' कुट्टए (Sk. कुट्टयति) to dash cf Guj 'કૂટવું. पुक्करेइ (Sk पूत्करोति) cries cf Guj. પોકારવું.'

मुक्सर (Sk मुक्तस्वर) lit in which free vent has been given to the voice i e bitterly मायाबहुलो one who practises great deceit, a rogue

St 656 हाहारव (Sk) a loud cry of lamentation Cf Guj 'હાહાકાર

St 660 सुहणो (Sk स्वजन) a kinsman

St 662, 663 These two Sts illustrate the स्वभावोक्ति अलंकार which is rarely met with in literature In this अलंकार there is no comparison or anything else but a natural, graphic and vivid description of a thing' उच्छलिय (Sk उच्छलित) rose in tide or waves वियम्भिय (Sk विजृम्भित) lit yawned i e blew उम्मड see notes on St 436 समुन्नय (Sk समुन्नत) appeared arose in the sky कडक्किय is an onomatopoetic word signifying the 'कडक्कड' sound produced by lightnings वियट्टिय (Sk वियर्तित) set in, prevailed The आ० स० reads वियड्ढितम् which would mean increased, but this is not warranted by the MSs consulted Moreover वियट्टिय appears more natural here than वियड्ढिय for there was no darkness at first which would 'increase There was full daylight and all of a sudden there *set in* (वियट्टिय) complete darkness अट्ट (Sk) It is

an ind meaning 'very loud' उप्पाय (Sk. उत्पात) calamities or distresses of the season The उत्पातs or ईतयः, as it is used in St. 241 Part I., are usually said to be six viz. (1) excessive rain, (2) drought, (3) locusts, (4) rats, (5) parrots, and (6) foreign invasions Cf —

" अतिवृष्टिरनावृष्टिः शलभा मूषकाः शुकाः ।
प्रत्यासन्नाश्च राजानः षडेता ईतयः स्मृताः ॥ "

(some read for the second line स्वचक्रं परचक्रं च सप्तेता ईतयः स्मृताः ॥ making the total number seven)

St 664 हल्लोहलिअ (as well as हल्लप्फलिअ) are Des'i words in the sense of 'caught up in storm or tumult' खलभलियं, जलजलिय, कलकलिय are all onomatopoetic words

Sk 665 डमडमडमतडमरुयसद्दो (Sk डमडमडमान्तडमरुकशब्द) डमडमडमेति अन्तो सद्दं जस्स सो एवविहो डमरुयस्स सद्दो जस्स सो डमरुय (Sk डमरुक) 'A sort of small drum, shaped like an hour glass and generally used by Kāpālikas.' Hence the whole phrase means 'who produced from his small drum the *dam, dam* sound' खित्तवाल (Sk क्षेत्रपाल) The guardian of the continents करवाल a sword

St 568 सद्देवदेवि here refers to the 24 शासनदेवताs and 24 शासनदेवीs etc spoken of in Sts 205, 206 Part I.

St. 671 असुइं (Sk असुचि) Impure things, dung वलिज्ज as a present (see notes on Sts 513, 514)

Sts 674 to 676 are written in the Apabhrans'a Dialect for the important features of which see notes on Sts 519, 522, and 524 As in the latter the metre is changed here also, the metre in both being दोहा

St 676 सुरतरु same as कल्पतरु or the Desire yielding tree

St 677 Here the introduction of the supernatural element is worth noting It has been introduced on a previous occasion also when the goddess Chakreshwari makes her *aerial speech* This introduction of the supernatural element, as we see in the dramas of Shakespeare also, heightens the beauty and superb nature of a literary work, at the same time serving some other important purpose of the author.

St 671 From Sts 662 to 671 the poet has nicely nourished the अद्भुत रस and reminds one of the ઢેતીપ્રમઆખ્યાન of the Guj poet Vallabha, the son of Premānanda

St 683 टलियो-It is Des'i word meaning 'passed, gone'

St 684 कयत्थो (Sk कृतार्थ) one who has achieved his end i e happy समब्महिओ (Sk समभ्यधिक) greater

St. 685 निब्भत्थिया (Sk निर्भर्त्सिता-तर्जिता) reproached, beaten बाढ greatly

St 686 कामपिसायाहिट्ठिओ (Sk कामपिशाचाधिष्ठित) कामो एव पिसायो तेण अहिट्ठिओ-कामपिसायाहिट्ठिओ who was gripped by a pis'ācha-a demon in the form of sensuousness-Kāma

St 687 गहिरो (Sk ग्रहिल) captured by, oppressed by, cf the phrases रागगहगहिओ in St 680, and कामपिसायाहिट्ठिओ in St 686 उ is an ind showing 'censure or wonder' निग्घिट्टो (Sk निर्घृणो) निग्गय घिटठण जस्स सो घृष् in Sk means to polish, hence घृष्ट means polishing, then निर्घृष्ट 'want of polish, hence निर्घृष्ट means one whose polish is gone i e 'shameless

St 688 अइसय (Sk अतिशय) excellence, super human power (See notes on St 564)

St 689 सुणउव्व (Sk शुनक इव) like a dog or cur (See the grammatical note on St 411) कड्ढिओ is Pk for Sk कर्षित driven away कुट्टिऊण (Sk कुट्टयित्वा) having beaten

St 691 पाहुडविहत्थो (Sk प्राभृतविहस्तो) पाहुडेण विसिट्ठो हत्थो जस्स सो पाहुडविहत्थो With a present (Nazerānā) in his hand

St 698 धइयाइस्तो see notes on St 651.

St 698 याणामि (Sk जानामि) like णा, जा, या, णञ्ज and मुण, याण is also a Pk root for Sk ज्ञा to know (see notes on St 500)

St 699 धीर (Sk) a courageous or wise man The Comm explains it as 'बुद्धिमान्' संकष (Sk शङ्कते) is afraid of

St 700 उत्तार-It is a Des'i word meaning 'a place for lodging, a residence' The Comm explains it as "निवेशस्थान Cf Guj 'ઉતારો' डुव is a Des'i word meaning 'a *Chāndāla*, a low-caste man, an untouchable Cf Hindi 'डोम'

St 702 एगते (Sk एकान्ते) in secret जपइ see notes on St 486 केणवि उवाएण (Sk केनापि उपायेन) under any circumstance, at any cost

St 703 जाणिज्जइ see notes on St 427, also on St 500 सज्झ is a Pk word for Sk साध्य meaning 'capable of being accomplished,' (see Hem VIII 2 26)

St 704 मुहमग्गिय (Sk मुखमार्गित) lit. a thing which one demands by his mouth i e a desired thing or gift मग्ग is a Pk root for Sk मार्गय to ask for, to demand etc Cf Guj 'માગવું'

St. 705 उवाय (Sk उपाय) lit remedy i e plan पयडिस्सं (Sk प्रकटयिष्यामि) shall disclose, exhibit, proclaim, announce, or expose

St. 706. जम (Sk. यम) the god of death (also see the grammatical note on St. 402). पेसेहि (Sk. प्रेषयिष्यति)-पेस is a Pk. root for Sk. प्रेषय् to send.

St. 707. मत (Sk. मंत्र) has the sense of 'a plan' here. मुद्दारयणं (Sk. मुद्रारत्न) मुद्दा एव रयणं मुद्दारयण. The gem in the form of the ring i. e. an excellent or costly ring. पाण-Like डुच, is also a Des'i word, both being synonyms meaning 'a *chāndāla.*' (See दे० 6. 38).

St. 708. जाई see notes on St. 500. गवक्ख (Sk. गवाक्ष) a window. हिट्ठिम as well as हेट्ठिम are Pk. words for Sk. अधस्तन meaning 'under, beneath etc.' चिट्ठइ (Sk. तिष्ठति) चिट्ठ is a Pk. root for Sk. स्था to remain, to stand etc. (See Hem. VIII. 1. 16; also 4. 16).

St. 709. मग्गह see notes on St. 704.

St. 710. सव्वत्थ (Sk. सर्वत्र) evéry where. लहेमि see notes on St. 573.

St. 713. डुड्ढा (also बुड्ढा) see notes on St. 455. लग्गेइ (Sk. लगति) लग्ग is a Pk. root for Sk. लग् to cling (see Hem VIII. 4. 230, 420, 422). Cf. Guj 'લાગવું, વળગવું.'

St. 714. कित्तिय is Pk. for Sk. कियत् how long etc. See notes on St. 675.

St. 716. भत्तिज्जओ (Sk. भ्रातृव्यः) a brother's son, a cousin. देवर (also दिअर) husband's brother. (See Hem. VIII. 1. 146, 186).

Sts. 717, 718. लक्खियो (Sk. लक्षितः) has the sense of 'recognized' here. Cf. Guj. 'ओळखवुं.' लक्खण (Sk. लक्षण) characteristic marks on the body.

St. 719. विट्टालियं-विट्टाल is a Des'i meaning 'to pollute.' पावेणं (Sk. पापेन) lit. by a sinner i. e. by a villain.

St. 720. मायंगो (Sk. मातङ्गः) a man of the lowest caste, a *chāndāla*; in this sense it is a synonym of डुंब and पाण which we have already come across. It also means '*an* elephant' as we shall see in the next stanza. कीस is Pk. for Sk. कस्मात् why. (See Hem. VIII. 3. 68).

St. 721. महामायंगाहिवइ (Sk. महामातंगाधिपति) Here the poet plays a *pun* upon the word मायंग which has two different senses of (1) a *chāndāla* and (2) an elephant. Accordingly the whole phrase also has got two *senses*: (1) the head of great *chāndālas*. This is the sense in which the king understands the phrase and becomes angry. (2) The lord of great elephants i. e. a *sovereign king*. This is the sense which the astrologer intends.

St. 724. नज्जइ (Sk. ज्ञायते) see notes on St. 500. गिज्जए. (Sk. गीयते) is sung by the poets in the world, is said. (Also see the grammatical rule in the notes on St. 427). लोयोत्तर (Sk. लोकोत्तर) super-human. For the idea in the second line cf. the famous Sk. proverb "गुणाः पूजास्थानं गुणीषु न च लिङ्गं न च वयः॥"

St. 725. पयासेसु-पयास is a Pk. root for St. प्रकाशय् to reveal, to tell. (See Hem. VIII. 4. 45). ईसि (Sk. ईषत्) a little. छेयत्तं (Sk. छेकत्वं) shrewdness, cleverness.

St. 726. अक्खाणयं (Sk. आख्यानकं-लौकिकथनं) a proverb, a saying, a maxim. पाऊण (Sk. पीत्वा) having drunk. पाणियं (Sk. पानीयं) water (See Hem. VIII. 1. 131). पुच्छिज्जए (Sk. पृच्छयते) see notes on Ot. 427. For the idea in the second line cf. Eng. 'To be wise after the event' and Guj. 'પાણી પીને ઘર પુછવું; રાંડયા પછી ડહાપણ આવવું' etc.

St. 730. कालमुहो (Sk. कालमुखः) with his face turned black, black-faced.

St. 733. हरिसेण पडिहत्था (Sk. हर्षेण प्रतिहस्ते-परिपूर्णे व्याप्ते इतियावत्) full of joy, greatly enraptured with joy. पडिहत्थ is a Des'i word (probably allied to Sk प्रतिहस्त) meaning 'full of.' (See दे० 6. 28).

St. 734. भंजेह-see notes on St. 456. आमूलचूलं see notes on St. 576.

St. 736. Here the fickle nature of king Vasupāla is worth noting. When, in the beginning, the *chāndāla* exposed Shripāla as a low-caste man, the king without thinking ordered him to be killed. Here the same king respects him and causes the *chāndāla* to be beaten. Thus kings are always of a fickle nature. Hence it is said in Guj. "રાજા વાજા ને વાંદરા".

St. 734. निविड (Sk. निबिड) strong. दंदपासीणं see notes on St. 523; St. 741. खामेइ (Sk. क्षमयति) खाम is a special Jain word in the sense of Sk. क्षमय् 'to ask forgiveness, to beg pardon, to beg an apology of.' (See Hem. VIII. 3. 153). It is used in the following famous line of the वंदितासूत्रः "खामेमि सव्वे जीवा, सव्वे जीवा खमंतु मे॥"

St. 744. धवलं (Sk.) lit. white i. e. pure, (also see notes on St. 492). फालमुद्दो see notes on St. 730.

St. 745. चंदसाला (Sk. चंद्रशाला) a room on the top (of a house etc.).

St. 745. वंक is a Pk. word for Sk. वक्र meaning 'crooked.' (See Hem. VIII. 1. 26). This stanza and St. 697. express the same

thought in almost the same words with a slight change निप्फल (Sk. निष्फल) fruitless

St 747. एव ठिए वि (Sk. एव स्थितेऽपि) This being the state of affairs, in spite of this, still however मारिज्जइ (Sk. मार्यते) see notes on St 427.

St 748 वला (Sk. बलात्) by force (see the grammatical rule in the notes on St 579) माणेमि (Sk. मानयामि) to cause to respect, i. e to make to accept (See Hem VIII 1 228)

St 749. धिट्ठो (Sk. धृष्ट·) bold, daring, presumptuous, impudent, faithless, disloyal निकिट्ठ (Sk. निकृष्ट–अधम) base, low, mean पाविट्ठो (Sk. पापिष्ट) greatly sinful असिघेणुं (Sk. असिधेनु) a knife.

St 750 उम्मग्गमुक्कपाओ (Sk. उन्मार्गमुक्तपाद·) with his feet placed on a wrong path i e having missed his steps पाणेहिं (Sk. प्राणैः) by the prânas or by breath प्राण is personified here

(2) शर्कराप्रभा, (3) वालुकाप्रभा, (4) पंकप्रभा, (5) धूमप्रभा (6) तमःप्रभा and (7) तमस्तमःप्रभा समत्थि (Sk. समस्ति) from अस् with सम् 'to be.'

St 752 चिट्ठा (Sk. चेष्टा) action, behaviour गजह see notes on St 500

St. 753 कुबेरसिट्ठि (Sk. कुबेरश्रेष्ठी) the rich merchant.

St. 754 द्रोहो (Sk. द्रोहः) treachery, *deceit* (see notes on Sts 615, 619) महप्पाण (Sk. महात्मनां) of the great माहप्पं (Sk माहात्म्यं) greatness

St 755 पेअकिच्च (Sk प्रेतक्रियां) a funeral ceremony जलंजलि (Sk जलांजलि) a handful of water, a libation of water presented to the manes of a deceased person

St 757 समाहीए (Sk समाधिना) with a peaceful or composed mind. केवलसुहाइ (Sk केवलसुखानि) The Comm explains it as 'सर्वसुखानि' and remarks 'केवलश्चैककृत्स्न्यो रिति हेम.' Hence it means 'all kinds of happiness' गुत्तित्तय (Sk. गुप्तित्रय) see notes on St 568

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APPENDIX I.

Brief Outlines of the Story.

[This is in continuation of the summary of the first four hundred Sts given in Para 15 of the Introduction]

Then at the command of Dhavala his soldiers together with the army of the king surrounded the prince forming three circles around him and Dhavala asked them to cut him to pieces there and then and offer him in oblation so that the goddess may be pleased But the weapons of the soldiers had no effect on the body of the prince on account of the prowess of that medicinal herb, and on the contrary the prince cut off the limbs of some of the enemy such as hair, ear, nose etc but on account of compassion he did not kill them Having seen him Dhavala thought that he could not be a man but some demigod or god And, therefore, having folded his hands Dhavala told him that by his extraordinary powers he appeared to be some demigod and asked him to show him some remedy for putting on sail his ships that were stopped by some divine power Then the prince asked as to what he would get if he made his ships move, and Dhavala replied that he would get one lac gold coins Then the prince, with a pleasant mind and surrounded by many people, went near the ships and boarded on them together with Dhavala And while the sailors, were engaged in their respective duties of making the ships ready, the prince having meditated upon the *Navapada* made a loud noise (*hakka*) Having heard the noise of the prince that wicked goddess ran away, the ships moved and proceeded further Moreover, profound sounds of various kinds of drums were heard, the female dancers were seen dancing, and sweet songs were heard Having observed this great wonder Dhavala thought that if the prince were with him no obstacle would come to him in future, and, therefore, having offered to him one lac gold

coins he bowed down to him with modesty and further told him that he had *employed ten thousand brave* soldiers giving each of them the annuity of one lac gold coins and asked him as to what annuity he would demand if he were to accept the service The prince replied that he would demand as his annuity as much as the annuities of all the ten thousand soldiers put together Dhavala struck with wonder made a calculation and found that it amounted to one crore This he thought to be a very big sum which even he himself would not get from the enterpri e, and, therefore, he told the prince that he would give him at the most ten thousand gold coins, as for one crore it was not a fair demand The prince replied that he did not want any money but he only wanted to vi it foreign countries and, therefore, he would accompany him on fare if he allowed him to sail in his ships Dhavala, the merchant, was exceedingly pleased at this and demanded one hundred gold coins as fare per month The prince agreed and paid the fare and boarded on Dhavala's best ship Then Dhavala gave orders for starting on the journey to Ratnadvipa, and the ships were put on sail and marched rapidly onwards Then while the prince was engaged in observing the various curiosities on the ships and the sea, one of the sailors loudly shouted to the passengers that if they wanted anything such as water, fuel etc they should at once let him know it for the port of Babbara-ula was approaching The passengers responded that the ships hould be taken towards Babbarakula without delay [3] o that they may be able to get water Then they arrived[3] at Babbarakula and with great delight they alighted on land, and Dhavala with his ten thousand soldiers pitched his camp on the shore In the meanwhile having heard their clamour the revenue-officers of the king of Babbarakula came there demanding the toll (*lago*) and when Dhavala refused to give it they sent for their king named Mahakala who came there with a large army and demanded the toll Dhavala refused to give it and instigated his soldiers to fight with him They defeated the army of Mahakala whereupon the latter himself came on

the battlefield seated on his excellent horse. The soldiers of Dhavala, then, being unable to face the valour of Mahākāla, fled away and Dhavala who was fighting on foot was captured and bound. Then Mahākāla having tied him to a tree and having appointed his soldiers for the protection of the passengers went into the city. In the meanwhile, the prince (Shripāla) asked Dhavala as to where were those soldiers whom he gave the annuity of one crore (in all) and Dhavala asked him not 'to add fuel to fire.' Then the prince asked as to what would he give if some body, even then, were to set everything aright and protect him. Dhavala replied that it was impossible but added that if it were so he would give half of his property. Having taken this promise the prince took the bow in his hand and placing the quivers on his shoulders went to Mahākāla and asked him to show his valour before him. Mahākāla asked him not to invite death voluntarily hearing which the prince told him not to make a false show of speech and further told him that he would not succeed in threatening him at all even by his bow and arrows. Having spoken these words the prince discharged his arrows and felled down the banner of the king Mahākāla. Then the soldiers of the king discharged a shower of arrows but not a single arrow affected the body of the prince. On the contrary, they, being struck by the arrows of the prince, began to fall down, dashed against one another and began to run away. Mahākāla himself discharged at the prince the weapon known as *Sauvahastika* but even that had no effect on his body on account of the supernatural power of the medicinal herbs. Then the prince swiftly got hold of that very *Sauvahastika* weapon and having dashed it against the king threw him down and having bound him, the prince took him near his own watchmen who, having seen their king bound, ran away. Now Dhavala, who was set free, ran, with sword in hand, towards Mahākāla to

who ran away being beaten by the soldiers of the king of Babbarakula, and, therefore, all of them offered their voluntary service to the prince who appointed them to the charge of half of those ships which he obtained from Dhavala as a result of the bargain already struck previously Then the prince having himself released Mahakala from bondage, honoured him with the clothes etc from the ships which had become his fortune, and he satisfied his soldiers also by giving them clothes etc and setting them free Mahakala was greatly struck with wonder at this and requested the magnanimous prince to visit his city and sanctify it by his presence there where he also could give him some honour When the prince agreed to this, courteous as he was, Dhavala tried to make him desist from this but without minding that the prince with all his retinue went into the city of Mahakala which was greatly decorated Mahakala having made him sit on his seat told him that his (i e Mahakala's) kingdom and his life were at his (prince's) mercy and further added that he had a daughter named Madanasena who was dearer to him even than his own life and requested him to marry her The prince replied that he was a foreigner whose family etc were not known to him and, therefore, he should think before he gave his daughter to him in marriage The king said that everything was known by his valour and that that he was a foreigner did not matter Then when the prince accepted the offer, the king married his daughter (Madanasena) to him with great celebrations and offered him much wealth and having filled it in an excellent great ship sent it to the shore where all of them also went. The merchant Dhavala seeing this great ship full of gold and gems thought in his mind as to how it was that the prince who was merely like an ordinary servant to him became a great master even though he did not pay him his fare Having thought so he went to the prince and demanded his fare and the prince gave him ten times the amount of his fare—what a great difference between the two! Then Mahākāla having sent his daughter and having seen her off with her husband went into his city Then the ships started

fell into anxiety and some said that it was the fault of the king, while others said that it was the fault of the princess But on the latter half of the night of the third day 'a celestial speech' was heard from the sky which said that it was neither the fault of the princess nor of the king and told that that person who would open the door of the temple would become the husband of Madanamanjari and added that that was the reason of the closing of the doors of the adytum It further told them that such a person would come there after a month and informed them that the voice was the voice of the Chakreshvari Devi the presiding goddess of the temple of Lord Rsabha In the meanwhile the day dawned and the king went to his palace, accompanied by all his retinue Then having performed the worship of the idol of the *Home-temple* the king performed his '*Parnu*' (took his meals after fast), and the news of the celestial voice spread everywhere Then various persons came to the temple to try to open it but instead of doing so, says the poet nicely, they opened (i e betrayed) their own actions and became the butts of ridicule In this way a month has passed away but to our great wonder nobody has been able to open it Wherefore, oh you, best among man! if you will open it the words of the Chakreshvari Devi will be fulfilled "

Having heard this account the prince mounted his horse and asked Dhavala to accompany him The latter replied that the former was an unthoughtful man who did nothing and enjoyed the wealth not earned by himself and added that he was not such a man and would not accompany him Then having left Dhavala there, the prince went to the temple of the Jina accompanied by all his retinue There he asked all the people to try to open the door of the adytum one by one so that the person capable of doing so would at once be found out They replied that none could do it but the prince, for 'who can blossom the lotus except the sun?' Having heard this the prince put the scarf (*Uttarasang*) on his shoulders through the arm-pit and having uttered the word *Nisihi* (I desist from

sin) entered the main entrance of the temple And when he came in the midst of the porch (*Mandap*) the doors of the adytum opened all at once making a cracking sound. And the prince having bowed down to Lord Rsabha put an excellent fruit before it At that time the king with his daughter came there and looked at the prince with unwinking eyes The prince also, who was greatly delighted having made the Five-fold salutation and placing his hands on his head, began to extol Lord Rsabha in beautiful words full of great devotion When this was over the prince went out of the porch and saluted the king, who, having blessed him, asked him to tell him some account of his life The prince did not like to do so and while he was hesitating a *Charana-ascetic* (an ascetic having the power of flying in the sky) came there who having saluted the idols of the Jina in the temple preached religion to the king and others and exhorted them to propitiate the *Navapada or the Siddhachakra* which, he said, enables persons to get unflinching happiness like king Shripāla Then the king asked who was this Shripala, and the ascetic pointed out to him with his finger prince Shripāla who was sitting near him Then at the request of the king the Charana ascetic revealed to him the whole account of Shripāla's life upto his opening the doors of the adytum of the temple of the Jina and then added that Shripāla having married even many other princesses, will sit on the throne of his father and will become a sovereign king Then having propitiated the *Siddhachakra* with great devotion he will go to heaven and thence he will go to Liberation He also said that he who would bring trouble to him will soon receive the retribution of doing so and that even calamities will turn out to be the causes of happiness to him Having said these words the Charana-ascetic flew away in the sky and the king and the people became greatly pleased Then at that very moment the king gave his daughter Madanamanjusā in marriage to him with great celebrations and offered him much wealth etc The prince, staying there with his two excellent wives (viz Madanasenā and Madanamanjusā), passed his time in

worshipping the Jina there, and in the month of Chaitra observed the penance of *Ayambila Oli Attai* propitiating the *Siddhachakra*

Now once when that king was seated in the temple of the Jina together with the prince one of his head police officers came there and asked him as to what would be the punishment for a merchant whom he had caught and who had broken the laws of his lord by failing to pay the tax The king said, "When the law is disobeyed death is the punishment" The prince said that he should *not give such an order while sitting in the temple*, because if faulty (*Savadya*) words are spoken in a temple it is a great sin Then when the king ordered him to be brought before him he was found to be Dhavala and the prince got him released saying that he was to him just like a father and he was also allowed to go to his tent

Then on a certain day some of his merchant-followers expressed before him their desire to go to their native place and asked the prince to take them as safely back as he had brought them The prince, therefore, took the leave of the king for going to his place and he, after great hesitation on his part, allowed him to go and sent his daughter with him Having allowed Dhavala even to sit in his ship the prince started on his return journey enjoying various kinds of pleasures in the sea Dhavala became *envious of that his (i e prince's) prosperity and his good* fortune of obtaining two very beautiful princesses in marriage He, therefore, did not get any sleep and wanted any how that all that property and two beautiful ladies should be his own Some four of his friends asked him the reason of this his unrest and he replied that it was due to some mental anxiety and being asked by them again as to what it was, he explained to them his mental desire Having heard this three of them became greatly enraged at him, called him a downright villain and said that he was not Dhavala but Death incarnate, and went away from him The fourth who was a villain told Dhavala that

he should not have revealed to those three persons that his mind's secret desire as they were turned his enemies, and added that he himself, however, would whole-heartedly help him in carrying out that secret plan Then he advised Dhavala *to be more intimate with Shripala and thus get his confidence* so that he could be easily killed Dhavala, therefore, took him to be his greatest friend and asked him as to how his desired object would be fulfilled He said that having anyhow persuaded the prince to climb the upper-board of the ship which was prepared for fighting with the pretext of showing him some curiosity and having then secretly cut off the ropes, they would throw him down into the ocean and then his (i e *Dhavala's*) *desired object would* certainly be fulfilled Then Dhavala acted accordingly and on a certain day he enticed the prince to mount the upper-board under the pretext of showing him some curiosity, he himself remaining downwards and as soon as the prince did so that wicked friend of Dhavala cut off the ropes

Then the prince who was soon falling down meditated upon the *Nine Dignities* and at that very moment fell on the back of an alligator and on account of the greatness of the *Navapada* and the power of the medicinal herb he, seated on the back of the alligator, safely reached the shore of Kunkuna There he slept under a Champaka tree and when he got up he found himself being surrounded by certain soldiers who were waiting *upon him They with folded hands said —' Vasupala, the* king of the city of Sthanapura has ordered us to day to look for a person whom we might find on the shore sitting under a tree whose shade would not be moving and he has asked us to take him to him having made him seated on a horse We have found you to be exactly such a man and therefore, oh lord ! please quickly ride the horse " The prince did so and being surrounded by those soldiers *soon came to a garden situated in the vicinity of* Sthanapura The king also, came there to receive him in the company of his ministers, and with great celebrations made the prince enter the city which was nicely

decorated, and having honoured him by giving him food, clothes etc. he spoke to him thus " Formerly I asked a certain astrologer as to who would be the husband of my daughter, and he had replied that he, who, on the 10th of the bright half of the month of Vaishakha, would be found in the forest on the shore seated under a tree whose shade would not be moving, would become her husband. And to-day by good luck I have found you there in exactly the same condition. Therefore, please soon marry my daughter Madanamanjari and oblige." Then the prince having consented to it, the marriage ceremony was performed with great celebrations and Shripala enjoyed there in a palace given by the king all kinds of pleasures and though the king offered him the lordship of countries he did not accept it but demanded only the office of a betel-leaf officer (an officer who gives betel-leaves to the guests etc) and the king also, in order to satisfy him gave him even that minor office and allowed him to offer betel leaves to highly respectable persons.

In the meanwhile Dhavala and his wicked friend became greatly pleased when the prince fell down in the ocean, but in order to win the minds of the passengers he feigned to mourn aloud for the loss of his master. Hearing this Madanasena and Madanamanjusha became greatly bewildered, and fell down into a swoon. Then Dhavala pretended to be a good man and consoled them that he would always take care of them. At that they became much more pained at heart and suspected that he might be the wicked man to do that evil deed.

and Pingala manifested themselves with maces in their hands Then appeared the Four-Doorkeepers Kumuda, Anjana, Vamana and Pushpadanta with clubs in their hands The goddess Chakreshwari also appeared with burning *chakras* (wheels) in her hands and, accompanied by many gods and goddesses, uttered the following words "Oh you! catch this person who gave evil advice to Dhavala, for he is the root of all evils" Then at once the *Kshetrapāla* caught him tied him to the mast with his face downwards, put dung in his mouth, and having cut him to pieces threw them in the ten different quarters Greatly terrified at this Dhavala concealed himself behind the backs of Mandanasena and Madanamanjusa and requested them to protect him Then Chakreshwari Devi said "Oh you, villain! You are allowed to go alive only because you have sought protection of these two *satees*" Then the goddess Chakreshwari addressed the two *satees* as follows "Oh good ones! your husband will meet you with great prosperity within a month, so do not be grieved at heart" Having uttered these words the goddess Chakreshwari threw on the necks of Madanasena and Madanamanjusa two garlands full of excellent smell which were made up of the flowers of the Desire-yielding tree and having intimated them that by the power of those garlands they will not be seen by that wicked Dhavala, she disappeared

Then those three good friends of Dhavala asked him to remember that bitter fruit of his evil deed and instructed him not to do so again

But after a few days had elapsed, and while the ships were sailing on, Dhavala again thought in his mind thus "It is due to my merit (*Punya*) that the calamity has passed away and all this prosperity has *fortunately* become mine Now if only these two lovely women would accept my offer of love I would be quite happy" And when, having thought so, he sent his offers of love to them through the medium of his maid-servant, they who were extremely enraged greatly reproached the

latter Still, however, Dhavala who was greatly infatuated by love did not get any rest, and, therefore, on some other day putting on the dress of a woman he who was blinded by passion, entered the abode of residence of those two *satees*, but when he looked there, here and there, he did not see them because on account of the power of those divine garlands they were not visible to him And while he was gropping there their female servants beat him like a cur and drove him away Now the ships, though they were driven on a different route, automatically came to the shore of Kunkuna after about a month had passed

Now, when Dhavala having first alighted went to the royal palace with a present in his hand he found Shripala sitting by the side of the king and the king with great respect made Shripala himself offer the betel-leaf to the merchant Shripala at once recognised him and the merchant on seeing Shripala thought thus 'Is this Shripala or somebody else exactly resembling him?" and then when, having talked for sometime with the king he left the hall, he asked the door keepers as to who was that betel-leaf officer They told him all his account and having heard it Dhavala became much pained and thought 'Alas! whatever I do becomes reversed in my case This Shripala instead of being dead has become the son-in-law of this king and I have committed a great offence and I do not know what will be the result Still, however, a courageous man like me should not give up courage' When he returned to his residence, thinking thus, there came to him a *Chāndala* songster with his family all of whom were well-versed in singing, and when he did not give them any money as he was perturbed by his anxiety, the *Chandala* asked him whether he had become angry with them Dhavala took him aside and asked him that he would give him much wealth if he did one thing viz if he killed that son in-law of the king The *Chāndala* replied that there was one plan of killing him As his family etc were not known he would tell the king that he was a *Chāndala*. The

king would then kill him and thus his (i e Dhavala's) purpose would be accomplished Dhavala was greatly pleased with that his plan and at once gave him the ring on his fingure which was worth one crore The *Chandala* also, greatly pleased, went together with his family, just near the window of the king's palace and sang very beautiful songs The king was greatly pleased at that and agreed to give him whatever he demanded The Chandala said that he did not want any wealth because he had got much of it, but he wanted honour The king said that he made that his son-in-law, who was as dear to him as life to give, to whomever he honoured, a betel-leaf, and then he asked the prince to do the same to the Chandalas (i e he asked him to give them the betel-leaves as a token of honouring them) While the prince was doing so an old Chandala-woman all of a sudden ran at the prince and having placed her hands round his neck addressed him thus 'Oh son! how are you here, I have been able to see you after a long time, where were you wandering? I heard that you had gone to Hansadwipa, tell me how you came here from there?' Another woman said that he was her cousin, a third that he was her brother, and a fourth that he was her husband's brother and so on Then the Chandala said to the king that he was his younger brother who had gone away somewhere and that because they were not able to recognise him well from afar, he had used that trick of bringing him near by asking for honour The king thought that his family's name was polluted by that villain, the prince, and desired that he should be immediately killed He also at once ordered out the astrologer to be brought bound before him and asked him as to why he did not tell that that man was a *Chandala* The astrologer replied that he was not a *Matanga* (i e a *Chandala*) but that he would certainly become a *Mahamatangadhipati* (i e the master of great elephants i e a sovereign king) The king, who understood the word *matanga* in the phrase *Mahamatangadhipati* in the sense of a *Chandala* and not in the sense of 'an

elephant ? which the astrologer wanted to convey, became greatly enraged at that and ordered that the astrologer and the prince should be killed But Madanamanjari who heard this forthwith came there and asked her father not to do this underserving deed because the noble family of the prince was known, she said, by his very superhuman character At this the king asked the prince to reveal his family whereupon the prince having smiled a little, ironically said "Wise you are that you want to know the caste of the house-dweller after you have drunk water from him' Having passed this satirical remark the prince further said, "Make your army ready so that I may reveal to you my family by my valour, for revealing one's family by the tongue is shameful for those who are noble-born, or you may send for the two women who are in the ships of Dhavala and if you want you may ask them about my family " Then the king greatly struck with wonder sent for the merchant Dhavala and inquired of him about the matter, and when his face turned black the king ordered his best men to bring the two ladies They, having gone to the two princesses, asked them to accompany them in order to reveal, they explained, the family of their husband They were greatly pleased at this invitation of their lord, as they thought, and having climbed the palanquins came to the palace of the king, and there having seen their lord they became enraptured with joy Then, when, being asked by the king, Madanamanjusa revealed to him the whole account of the prince's life, the king at once exclaimed with raptures that he was the son of his sister, and being greatly pleased he showed special honour to the prince, and being greatly enraged he ordered the *Chāndāla* and his family to be severely beaten Then the Chandala told the truth and revealed to the king the deceit practised by him on account of the intrigue between him and Dhavala Thereupon the king got Dhavala to be bound and handed him over to the police officers to be killed But the prince, full of unparalleled compassion as he was, any how persuaded the king to get both Dhavala and the *Chandāla* with his

family to be released Then the astrologer, being asked, explained the real meaning of the word *Matangādhipatitvam.* The king then having honoured him dismissed him, and made an apology to the prince, for he was the son of his sister and the husband of his daughter (and not a *Cāndāla*) Then the king showed to the people the great difference between Dhavala, who practised evil upon the prince though he did him obligation, and the prince, who obliged Dhavala even though the latter practised evil upon him But in spite of that, the prince brought Dhavala with great respect to his residence and offered him food and rest in the upper room of his palace But Dhavala, there also, thought of again killing the prince and getting all his property and wives With this aim in view that great villain and sinner, with dagger in hand, ran towards the prince to kill him, but missing his footsteps he fell down on the ground from the seventh story of the palace, and being pierced in his bosom with his own dagger, that sinner soon breathed his last. Thus fallen from the seventh story he fell into the seventh hell (*naraka*)—a place quite fit for him, for what place other than hell can be destined for great sinners like him? Then, when the people saw him in the morning in that condition they thought that certainly he must have tried to run at the prince to kill him Alas! they said, that there was no limit to his evil nature, for he wanted to kill that very prince who frequently did him great obligation But great as are the powers of great persons, they further said, Dhavala *was caught in his own trap* which he laid down for the prince and thus *the biter bit* himself The prince on his part deplored for a moment the unfortunate life of Dhavala, and performed his funeral ceremony Then having offered to those three good friends of Dhavala the mastery of the latter's property the prince enjoyed there, in the company of his three wives, great celestial pleasures

APPENDIX II.

Good Sayings in Sirisirivalakaha.

सिरिसिरिवालकहाए सुभासियवयणाइं

(१) पढमभाए

जारिसओ होइ गुरु तारिसओ होइ सीसगुणजोगो ॥ १ ॥

विणयविवेयपसण्णमणु सीलसुनिम्मलदेहु ।
परमप्पहमेलावडउ पुण्णेहि लब्भइ एहू ॥ २ ॥

पायं पुव्वनिबद्धो संबंधो होइ जीवाणं ॥ ३ ॥
जं जेण जया जारिसमुवज्जियं होइ कम्म सुहमसुहं ।

तं तारिसं तया से संपज्जइ दोरियनिबद्धं ॥ ४ ॥
भवियव्वया सहावो दव्वाइया सहाइणो वा वि ।
पायं पुव्वोवज्जियकम्माणुगया फलं दिंति ॥ ५ ॥

पुव्वकयं सुकयं चिअ जीवाणं सुक्खकारणं होइ ।
दुक्कयं च कयं दुक्खाण कारणं होइ निब्भंतं ॥ ६ ॥

न सुरासुरेहिं नो नरवरेहिं नो बुद्धिसमिध्धेहिं ।
कह वि खलिज्जइ इंतो सुहासुहो कम्मपरिणामो ॥ ७ ॥

को कणयरयणमालं बंधइ कागस्स कंठंमि ? ॥ ८ ॥

पढमं महिलाजम्मं केरिसयं तं पि होइ जइ लोए ।
सीलविहुण नूणं ता जाणह कंजिअं कुहिअं ॥ ९ ॥

सीलं चिअ महिलाणं विभूसणं सीलमेव सव्वस्सं ।
सीलं जीवियसरिस सीलाउ न सुंदरं किं पि ॥ १० ॥

................साहूणं न कप्पए हु सावज्जं ।

कहिउं किं पि तिगिच्छं, विज्ज मंतं च तंतं च ॥ ११ ॥

माअपिअसुअसहोअरपमुहा वि कुणंति तं न उवयारं ।
जं निक्कारणकरुणापरो गुरू कुणइ जीवाणं ॥ १२ ॥

न य तं करेइ माया, नेव पिया नेव वंधुवग्गो अ ।
ज वच्छल्लं साहम्मिआण सुरसावओ कुणइ ॥ १३ ॥

अहो अणग्घा बुद्धी संजाया जणणिदंसणओ ॥ १४ ॥

एसुच्चिअ जिणधम्मो जावज्जीवं च महसरणं ॥ १५ ॥

भवनाडयंमि अहवा ही ही किं किं न संभवइ ? ॥ १६ ॥

नो देइ कोइ कस्स वि सुरत्वं दुक्खं च निच्छओ एसो ॥१७॥

निभयं चेव समज्जिअसुहअसुहं जंतुणा कम्मं ॥ १८ ॥

मा वहउ कोइ गव्वं जं किर कज्जं मए कयं होइ ।
सुरवरकयं पि कज्जं कम्मवसा होइ विवरीअं ॥ १९ ॥

तं पत्थरमित्तरूप हत्थंमि पसारियंमि सहस त्ति ।
चडिओ अचिंतिओ चिय नूणं चिंतामणी एसो ॥ २० ॥

ताव चिय विसमत्तं जाव न धीरा पवज्जंति ॥ २१ ॥

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(२) विईयभाए

उवयारकरा हु सप्पुरिसा ॥ २२ ॥

जं पुण कोडी तयं कूडं ॥ २३ ॥

मुज्झंति जओ लोए मरंति पच्चारिआ सुहडा ॥ २४ ॥

खयंमि किं कुणसि खारपक्खेवं ? ॥ २५ ॥

किं वा दड्ढाणुवरिं फोडयदाणकियं कुणसि ? ॥ २६ ॥

गेहागयं च सरणागयं च बद्धं च रोगपरिभूयं ।
नस्संतं वुड्ढं बालयं च न हणंति सप्पुरिसा ॥ २७ ॥

सव्वत्थ वि संकिया पावा ॥ २८ ॥

ही केरिसमंतरं तेसिं ? ॥ २९ ॥

को कणयरयणमालं बंधइ कागस्स कंठंमि ? ॥ ८ ॥

पढमं महिलाजम्मं केरिसयं तं पि होइ जइ लोए ।
सीलविहुण नूणं ता जाणह कंजिअं कुहिअं ॥ ९ ॥

सीलं चिअ महिलाणं विभूसणं सीलमेव सव्वंस्सं ।
सीलं जीवियसरिस सीलाउ न सुंदरं किं पि ॥ १० ॥

……… …..साहूणं न कप्पए हु सावज्जं ।

कहिउं किं पि तिगिच्छं, विज्जं मंतं च तंतं च ॥ ११ ॥

माअपिअसुअसहोअरपमुहा वि कुणंति तं न उवयारं ।
जं निक्कारणकरुणापरो गुरू कुणइ जीवाणं ॥ १२ ॥

न य तं करेइ माया, नेव पिया नेव बंधुवग्गो अ ।
ज वच्छल्लं साहम्मिआण सुस्सावओ कुणइ ॥ १३ ॥

अहो अणव्मा बुद्धी मंजाया जणणिदंसणओ ॥ १४ ॥

एसुच्चिअ जिणधम्मो जावज्जीवं च महसरणं ॥ १५ ॥

भवनाडयंमि अहवा ही ही किं किं न संभवइ ? ॥ १६ ॥

नो देइ कोइ कस्स वि सुन्दरं दुक्खं च निच्छओ एसो ॥१७॥

निभयं चेव समज्जिअमुवभुञ्जइ जंतुणा कम्मं ॥ १८ ॥

मा वहउ कोइ गव्वं जं किर कज्जं मए कयं होइ ।
सुरवरकयं पि कज्जं कम्मवसा होइ विवरीअं ॥ १९ ॥

तं पत्थरमित्तकए हत्थंमि पसारियंमि सहस त्ति ।
चडिओ अचिंतिओ च्चिय नूणं चिंतामणी एसो ॥ २० ॥

ताव च्चिय विसमत्तं जाव न धीरा पवज्जंति ॥ २१ ॥

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(२) बिईयभाए

उवयारकरा हु सप्पुरिसा ॥ २२ ॥

जं पुण कोढी तयं कूडं ॥ २३ ॥

जुज्झंति जओ लोए मरंति पच्चारिआ सुहडा ॥ २४ ॥

खयंमि किं कुणसि खारपक्खेवं ? ॥ २५ ॥

किं वा दड्ढाणुवरिं फोडयदाणक्कियं कुणसि ? ॥ २६ ॥

गेहागयं च सरणागयं च बद्धं च रोगपरिभूयं ।
नस्संतं वुड्ढं बालयं च न हणंति सप्पुरिसा ॥ २७ ॥

सव्वत्थ वि संकिया पावा ॥ २८ ॥

ही केरिसमंतरं तेसिं ? ॥ २९ ॥

पोपण जणा जलहिं लंघिय पावंति रयणदीवं तं ।
जह संजमेण मुणिणो संसारं तरिय सिवठाणं ॥ ३० ॥

जेण कयविकओ चिय वणिणा चिंतामणि विति ॥ ३१ ॥

देवो य वीयराओ नेवं रूसेइ कइवि ॥ ३२ ॥

किं सूरमतरेणं पडिवोहइ को वि कमलवणं ? ॥ ३३ ॥

ससिमंडलं विणा किं कुमुयवणुल्लासणं कुणइ को वि ? ॥३४॥

किं च वसंतेण विणा वणराई को वि मंडेइ ? ॥ ३५ ॥

किं सहकारेण विणा उग्गाहइ को वि कोइलाकंठं ? ॥३६॥

निअनामं पि हु ण जंपंति उत्तमा ॥ ३७ ॥

................सम्मं धम्मं करेह जिणकहियं ।
जइ वंछह कल्लाणं इहलोए तह य परलोए ॥ ३८ ॥

धम्मो जिणेहिं कहिओ तत्तनिगाराहणामओ रम्मो ।
तत्ततिगं पुण भणियं देवो य गुरु य धम्मो य ॥ ३९ ॥

न तं सुहं देइ पिया न माया जं दिति जीवाणिह सूरिपाया
॥ ४० ॥

सावज्जवयणकहणे वि जिणहरे....गुरुदोसं
कोरवसेणं जीवाणं किं न संभवइ ? ॥

इक्खुओ वि लोहो वलिओ सो पुण सदप्पकंदप्पो ।
जलणुव्व पवणसहिओ संतावइ कस्स नो हिययं ॥ ४३ ॥

अन्नस्स वि धणहरणं न जुज्जए उत्तमाण पुरिसाणं ।
जं पुण पहुणो उवयारिणो य तं दारुणविवागं ॥ ४४ ॥

इअरित्थीण वि संगो उत्तमपुरिसाण निन्दिओ लोए ।
जा सामिणीइ इच्छा सा तक्खयसिरमणिसरिच्छा ॥ ४५ ॥

अन्नस्स वि कस्स वि पाणदोहकरणं न जुज्जए लोए ।
जं सामिपाणहरणं तं नरयनिबंधणं नूणं ॥ ४६ ॥

.. ...उवयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेसु तेसिं नूण धुरि कीरए रेहा ॥ ४७ ॥

मक्किणा कुडिलगईओ परछिद्दरया य भीसणा डसणा ।
पयपाणेण वि लालयंतस्स मारंति दोजीहा ॥ ४८ ॥

पयडीयकुसीलयंगा कयकडुयमुहा य अवगणिअणेहा ।
मक्किणा कढिणसहावा वाव न कुणंति कस्स खला ? ॥४९॥

विरस मसति सविसं डसंति जे छलमिति सुयंता ।
ते कस्स लद्धछिद्दा दुज्जणमसणा सुहं दिंति ? ॥ ५० ॥

जं जीवियाउ बहुअ दिट्ठं पवरं भणइ लोओ ॥ ५१ ॥

पुन्नमेव मूलं हि सुक्खाणं ॥ ५२ ॥

जो परमणीरमणिक्लालसो होइ रागगहगहिओ ।
जइ सो वुच्चइ पुरिसो ता के खरकुक्कुरा अन्ने ? ॥ ५३ ॥

धिद्धि ताण नराणं जे पररमणीण रूवमित्तेणं ।
खुहिया हणंति सव्वं कुलजससग्गापवग्गसुहं ॥ ५४ ॥

........कामपिपासाहिट्ठिओ नट्ठनिम्मलविवेओ ।
.....................खणं पि पावेइ नो सुक्खं ॥ ५५ ॥

........ही ही विहिविलसिएण विसमेण ।
जं जं करेमि कज्जं तं तं मे होइ विवरीयं ॥ ५६ ॥

निअकज्जविसए धीरेण समुज्जमो न मुत्तव्वो ।
जं सम्मसुज्जमंताण पाणिणं संकए हु विही ॥ ५७ ॥

आयारेण वि नज्जइ कुलं ति लोए वि गिज्जए ॥ ५८ ॥

पाऊण पाणियं किर पच्छा पुच्छिज्जए गेहं ॥ ५९ ॥

अहो उत्तमाण नीयाणं केरिसमंतरयेयं अमिअविसाणं व ॥ ६० ॥

अहो महप्पाण माहप्पं ॥ ६१ ॥

APPENDIX II.

Good Sayings in Sirisirivalakahā.

सिरिसिरिवालकहाए सुभासियवयणाइं

(१) पढमभाए

जारिसओ होइ गुरु तारिसओ होइ सीसगुणजोगो ॥ १ ॥

विणयविवेयपसण्णमणु सीलसुनिम्मलदेहु ।
परमप्पहमेलावडउ पुण्णेहि लब्भइ एहु ॥ २ ॥

पायं पुव्वनिबद्धो संबंधो होइ जीवाणं ॥ ३ ॥
जं जेण जया जारिसमुवज्जियं होइ कम्म सुहमसुहं ।

तं तारिसं तया से संपज्जइ दोरियनिबद्धं ॥ ४ ॥
भवियव्वया सहावो दव्वाइया सहाइणो वा वि ।
पायं पुव्वोवज्जियकम्माणुगया फलं दिंति ॥ ५ ॥

पुव्वकयं सुकय चिअ जीवाणं सुक्खकारणं होइ ।
दुकयं च कयं दुक्खाण कारणं होइ निब्भंतं ॥ ६ ॥

न सुरासुरेहिं नो नरवरेहिं नो बुद्धिसमिद्धेहिं ।
कह वि खलिज्जइ इंतो सुहासुहो कम्मपरिणामो ॥ ७ ॥

को कणयरयणमालं बंधइ कागस्स कंठंमि ? ॥ ८ ॥

पढमं महिलाजम्मं केरिसयं तं पि होइ जइ लोए ।
सीलविहुणं नूणं ता जाणह कंजिअं कुहिअं ॥ ९ ॥

सीलं चिअ महिलाणं विभूसणं सीलमेव सव्वस्सं ।
सीलं जीवियसरिसं सीलाउ न सुंदरं किं पि ॥ १० ॥

................साहूणं न कप्पए हु सावज्जं ।

कहिउं किं पि तिगिच्छं, विज्जं मंतं च तंतं च ॥ ११ ॥

माअपिअभुअसहोअरपमुहा वि कुणंति तं न उवयारं ।
जं निक्कारणकरुणापरो गुरू कुणइ जीवाणं ॥ १२ ॥

न य तं करेइ माया, नेव पिआ नेव बंधुवग्गो अ ।
जं वच्छल्लं साहम्मिआण सुस्सावओ कुणइ ॥ १३ ॥

अहो अणग्घा सुद्दी संजाया जणणिदंसणओ ॥ १४ ॥

एसुच्चिअ जिणधम्मो जावज्जीवं च महमरणं ॥ १५ ॥

भवनाडयंमि अहवा ही ही किं किं न संभवइ ? ॥ १६ ॥

नो देइ कोइ कस्स वि सुक्खं दुक्खं च निच्छओ एसो ॥१७॥

निअयं चेव समज्जिअमुवभुज्जइ जंतुणा कम्मं ॥ १८ ॥

मा वहउ कोइ गव्वं जं किर कज्जं मए कयं होइ ।
सुरवरकयं पि कज्जं कम्मवसा होइ विवरीअं ॥ १९ ॥

तं पत्थरमित्तकए हत्थंमि पसारियंमि सहस त्ति ।
चडिओ अचिंतिओ चिय नूणं चिंतामणी एसो ॥ २० ॥

ताव च्चिय विसमत्तं जाव न धीरा पवज्जंति ॥ २१ ॥

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(२) विहंयमाए

उवयारकरा हु सप्पुरिसा ॥ २२ ॥

जं पुण कोडी तयं कूडं ॥ २३ ॥

जुज्झंति जओ लोए मरंति पच्चारिआ सुहडा ॥ २४ ॥

खयंमि किं कुणसि खारपक्खेवं ? ॥ २५ ॥

किं वा दड्ढाणुवरिं फोडयदाणकियं कुणसि ? ॥ २६ ॥

गेहागयं च सरणागयं च वद्धं च रोगपरिभूयं ।
नस्संतं वुड्ढं बालयं च न हणंति सप्पुरिसा ॥ २७ ॥

सव्वत्थ वि संकिया पावा ॥ २८ ॥

ही केरिसमंतरं तेसिं ? ॥ २९ ॥

इक्किल्लुओ वि लोहो बलिओ सो पुण सदप्पकंदप्पो ।
अवगुण्ण पवणसहिओ संतावइ कस्स नो हिययं ॥ ४३ ॥

असरंस वि धणहरणं न जुज्जए उत्तमाण पुरिसाणं ।
जं पुण पहुणो उवयारिणो य तं दारुणविवागं ॥ ४४ ॥

इअरित्थीण वि संगो उत्तमपुरिसाण निन्दिओ लोए ।
जा सामिणीइ इच्छा सा तक्खयसिरमणिसरिच्छा ॥ ४५ ॥

असस्स वि कस्सवि पाणदोहकरणं न जुज्जए लोए ।
जं सामिपाणहरणं तं नरयनिबंधणं नूणं ॥ ४६ ॥

....उवयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेसु तेसिं नूण धुरि कीरए रेहा ॥ ४७ ॥

मलिणा कुडिलगईओ परछिद्दरया य भीसणा डसणा ।
पयपाणेण वि लालयंतस्स मारंति दोजीहा ॥ ४८ ॥

पयडीयकुसीलयंगा कुयकुडयमुहा य अवगणिअणेहा ।
मलिणा कढिणसहावा वात्तं न कुणंति कस्स खला ? ॥४९॥

विरसं भसति सविसं डसंति जे छन्नमिति सुयंता ।
ते कस्स कदछिद्दा दुज्जणमसणा सुहं दिंति ? ॥ ५० ॥

३ बहुअं दिट्ठं पवरं भणइ लोओ ॥ ५१ ॥

पोएण जणा जलेहिं कंचिय पावेंति रयणदीवं तं ।
जह मंजमेण मुणिणो संसारं तरिय सिवठाणं ॥ ३० ॥
जेण कयविकओ चिय वणिणा चिंतामणि विंति ॥ ३१ ॥
देवो य वीयराओ नेवं रूसेइ कहवि ॥ ३२ ॥
किं सूरमतरेणं पडिबोहइ को वि कमलवणं ? ॥ ३३ ॥
ससिमंडलं विणा किं कुमुयवणुल्लासणं कुणइ को वि ? ॥३४॥
किं च वसंतेण विणा वणराई को वि मंडेइ ? ॥ ३५ ॥
किं सहकारेण विणा उग्घाडइ को वि कोइलाकंठं ? ॥३६॥
निअनामं पि हु ण जंपंति उत्तमा ॥ ३७ ॥
................सम्मं धम्मं करेह जिणकहियं ।
जइ वंछह कल्लाणं इहलोए तह य परलोए ॥ ३८ ॥

धम्मो जिणेहिं कहिओ तत्तनिगाराहणामओ रम्मो ।
तत्ततिगं पुण भणियं देवो य गुरु य धम्मो य ॥ ३९ ॥
न तं सुहं देइ पिया न माया जे दिंति जीवाणिह सूरिपाया
॥ ४० ॥

सावज्जवयणकहणे वि जिणहरे....गुरुदोसो ॥ ४१ ॥
कोहवसेणं जीवाणं किं न संभवइ ? ॥ ४२ ॥

इक्किओ वि लोहो बलिओ सो पुण सदप्पकंदप्पो ।
जलणुव्व पवणसहिओ संतावइ कस्स नो हिययं ॥ ४३ ॥

अन्नस्स वि धणहरणं न जुज्जए उत्तमाण पुरिसाणं ।
जं पुण पहुणो उवयारिणो य तं दारुणविवागं ॥ ४४ ॥

इअरित्थीण वि संगो उत्तमपुरिसाण निन्दिओ लोए ।
जा सामिणीइ इच्छा सा तक्खयसिरमणिसरिच्छा ॥ ४५ ॥

अन्नस्स वि कस्स वि पाणदोहकरणं न जुज्जए लोए ।
जं सामिपाणहरणं तं नरयनिबंधणं नूणं ॥ ४६ ॥

........उवयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेसु तेसिं नूणं धुरि कीरए रेहा ॥ ४७ ॥

मलिणा कुडिलगईओ परछिद्दरया य भीमणा डसणा ।
पयपाणेण वि लालयंतस्स मारंति दोजीहा ॥ ४८ ॥

पयडीयकुसीलयंगा कयकडुयमुहा य अवगणिअणेहा ।
मलिणा कढिणसहावा तावं न कुणंति कस्स खला ? ॥४९॥

विरसं भसंति सविसं डसंति जे छम्मिमिवि मुयंता ।
ते कस्स कद्दछिद्दा दुज्जणमसणा सुहं दिंति ? ॥ ५० ॥

जं जीवियाउ बहुअं दिट्ठं पवरं भणइ लोओ ॥ ५१ ॥

पोएण जणा जलहिं लंघिय पावंति रयणदीवं तं ।
जह संजमेण मुणिणो संसारं तरिय सिवठाणं ॥ ३० ॥

जेण कयविक्कओ चिय वणिणा चिंतामणिं विंति ॥ ३१ ॥

देवो य वीयराओ नेवं रूसेइ कहवि ॥ ३२ ॥

किं सूरमंतरेणं पडिवोहइ को वि कमलवणं ? ॥ ३३ ॥

ससिमंडलं विणा किं कुमुयवणुल्लासणं कुणइ को वि ? ॥३४॥

किं च वसंतेण विणा वणराई को वि मंडेइ ? ॥ ३५ ॥

किं सहकारेण विणा उग्घाडइ को वि कोइलाकंठं ? ॥३६॥

निअनामं पि हु ण जंपंति उत्तमा ॥ ३७ ॥

................सम्मं धम्मं करेह जिणकहियं ।
जइ वंछह कल्लाणं इहलोए तह य परलोए ॥ ३८ ॥

धम्मो जिणेहिं कहिओ तत्तनिगाराहणामओ रम्मो ।
सत्ततिगं पुण भणियं देवो य गुरु य धम्मो य ॥ ३९ ॥

न तं सुहं देइ पिया न माया जं दिंति जीवाणिह सूरिपाया ॥ ४० ॥

सावज्जवयणकहणे वि जिणहरे....गुरुदोसो ॥ ४१ ॥

कोहवसेणं जीवाणं किं न संभवइ ? ॥ ४२ ॥

इक्किल्लओ वि लोहो बलिओ सो पुण सदप्पकंदप्पो ।
जलणुव्व पवणसहिओ संतावइ कस्स नो हिययं ॥ ४३ ॥

अप्पसंस वि घणहरणं न जुज्जए उत्तमाण पुरिसाणं ।
जं पुण पहुणो उवयारिणो य तं दारुणविवागं ॥ ४४ ॥

इअरित्थीण वि संगो उत्तमपुरिसाण निन्दिओ लोए ।
जा सामिणीइ इच्छा सा तक्खयसिरमणिसरिच्छा ॥ ४५ ॥

अप्पस्स वि कस्स वि पाणदोहकरणं न जुज्जए लोए ।
जं सामिपाणहरणं तं नरयनिबंधणं नूणं ॥ ४६ ॥

........उवयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेसु तेसिं नूणं धुरि कीरए रेहा ॥ ४७ ॥

मळिणा कुडिलगईओ परछिद्दरया य भीसणा डसणा ।
पयपाणेण वि लालयंतस्स मारंति दोजीहा ॥ ४८ ॥

पयडीयकुसीलपंगा कयकडुयमुहा य अवगणिअणेहा ।
मळिणा कढिणसहावा वावं न कुणंति कस्स खला ? ॥४९॥

विरसं भसंति सविसं डसंति जे छन्नमिवि सुयंता ।
ते कस्स कद्धछिद्दा दुज्जणभसगा सुहं दिंति ? ॥ ५० ॥

जं जीवियाउ बहुअं दिट्ठं पवरं भणइ कोओ ॥ ५१ ॥

पुन्नमेव मूलं हि सुक्खाणं ॥ ५२ ॥

जो परमणीरमणिक्लालसो होइ रागगहगहिओ ।
जइ सो वुच्चइ पुरिमो ता के खरकुक्कुरा अन्ने ? ॥ ५३ ॥

धिद्धि ताण नराणं जे पररमणीण रूवमित्तेणं ।
खुहिया हणंति सव्वं कुलजससग्गापवग्गसुहं ॥ ५४ ॥

........कामपिपासादिद्धिओ नट्ठनिम्मलविवेओ ।
........................खणं पि पावेइ नो सुक्खं ॥ ५५ ॥

........ही ही विहिविलसिएण विसमेण ।
जं जं करेमि कज्जं तं तं मे होइ विवरीयं ॥ ५६ ॥

निअकज्जविसए धीरेण समुज्जमो न मुत्तव्वो ।
जं सम्मसुज्जमंताण पाणिणं संकुए हु विही ॥ ५७ ॥

आयारेण वि नज्जइ कुलं ति लोए वि गिज्जए ॥ ५८ ॥

पाऊण पाणियं किर पच्छा पुच्छिज्जए गेहं ॥ ५९ ॥

अहो उत्तमाण नीयाण केरिसमंतरमेयं अमिअविसाणं व ॥ ६० ॥

अहो महप्पाण माहप्पं ॥ ६१ ॥

SOME OPINIONS ON PART I.

(1)

The present edition is prepared by Mr. Chokshi with a view to make the study of Ardha-māgadhi easy and popular for the beginners, and it pleases me much to state that he has shown in his work a good grasp of Ardha-Māgadhi legendary and religious literature He has, in addition, given materials which enable the students to gather 'a general knowledge of Jainism' which serves in a way as a preliminary step for the further study of the student in the subject at the B A. Examination. He has dealt with almost all important techniques and principles of Jain religion and philosophy, that occur in the text, on general lines, and the book, therefore, serves both the purposes viz. an edition for the students and a short treatise on Jainism giving its essence in a nutshell for the average reader. The introduction is critical and scholarly and the notes are copious and lucid which together with the translation make the understanding of the text thoroughly intelligible Due importance has been given to grammatical peculiarities which is very essential for Ardha-Māgadhi students. All important questions for examination purposes as also for getting a general knowledge have been fully discussed. In short, it is an excellent edition and I strongly recommend it to all.

K. V. Abhyankar, M. A.,
Professor of Sanskrit & Ardha-Māgadhi,
Gujarat College: **Ahmedabad.**

(2)

I congratulate you on your editing and publishing Sirisirivālakahā Part I, containing first 400 verses "with an exhaustive introduction translation, and critical explanatory, and grammatical notes" with the chief aim of helping the university students taking Ardha-Māgadhi as their Second Language After looking into the book I think you have performed your task creditably and well under the circumstances in which you undertook to perform it and I believe with your knowledge of Ardha Māgadhi and with your patience and perseverance, you will be able to undertake to edit and publish the remaining portion of this very interesting and instructive "Kahā" in a more critical and scholarly way as expressed by you in the preface of the first Part There is indeed a great and long felt need of editing and publishing important works of our Sacred Literature in the modern critical way and the inclusion of Ardha Māgadhi as a Second Language for students aspiring for an arts degree by our University goes a great way to encourage students of that Literature to direct their energy in that direction You have indeed done some service to the cause of our Sacred Literature by your present edition, and I am sure you and students like you would be able to do much more substantial work in that cause if you can be placed in such circumstances as would enable you to devote all your time and energy in that direction I think it is high time that leading magnates and thriving institutions of our community should ' and realize the importance of securing the

energy of such students and having it so directed by establishing decent and attractive Scholarships, Fellowships, Readerships and in other ways I am longing to see that day coming nearer.

Surchandra P. Badami.
(Surat)
Retired Judge,
Small Cause Court, **Ahmedabad.**

(3)

It gives me great pleasure to be able to say that your edition of the सिरिसिरिवालकहा is really a meritorious work, eminently suited to meet all the requirements of the college student as well as of the general reader. The introduction contains almost every thing that a student ought to know about the author and the work itself. The notes are copious and lucid and throw quite a flood of light on many a knotty and difficult point of Jain Dogma, bringing its comprehension within the reach of the average reader. The English translation too is literal and elegant and helps the *understanding of the text to a very great extent.*

M. V. Patwardhan, M. A,
Professor of Sanskrit & Ardha-Māgadhi
Willingdon College : **Sangli.**

ERRATA

PREFACE

Page. iii line 9 Read Oli for Oil

Introduction.

„ 2 line 4 Read Gautamaswami for Gutamaswami
„ 2 „ 18 „ समयग्ज्ञान for स्यग्ज्ञान
„ 2 „ 24 „ governors for governers
„ 5 „ 10 „ following for folwing
„ 7 „ 26 „ *Siddhachakra* for *Siddhach*
„ 12 „ 7 „ liked for ik

Text.

„ 13 „ 18 read मणो for मणा
„ 14 „ 10 „ रूपि „ रूपि
„ 21 „ 9 „ दुंडपासिमणं „ दुटपासि
„ 26 „ 14 „ दिट्ठो „ दिट्ठा
„ 27 „ 8 „ ६१४ „ ३१४
„ 30 „ 13 „ पुट्ठो „ पुट्ठा
„ 37 „ 16 drop has the given...but
„ 38 „ 18 read हिट्ठिम for हिट्ठम
„ 43 „ 9 „ दुट्ठो „ दुट्ठा

Translation.

„ 16 „ 10 „ prepared for perpa

Notes

„ 21 „ 21 read पाणेहिंतो for पाणेा
„ 40 „ 20 „ 503 „ 502
„ 71 „ 1 After bate read etc. disapp
„ 76 „ 7 read Pk. for Sk.
„ 78 „ 11 „ 402 „ 518
„ 81 „ 9 „ पन्नया „ पयणा